SFX
FOR ALL HOME KEYBOARDS

First book in an easy-to-follow course which starts you playing electronic keyboard right away.

START PLAYING KEYBOARD

THE SFX-TUTOR

No knowledge of keyboard or music needed.
Teaches you 28 popular songs.

by Peter Lavender

START PLAYING KEYBOARD

THE SFX-TUTOR

Music designed and edited by Peter Lavender

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SFX — SOUNDS 'n' EFFECTS

About This Book

Welcome to SFX music.

When you play music the SFX way, you become a performing musician almost from the word 'go'. That's because SFX music is easy to read . . . quick to learn . . . and fun to play. What's more, there are SFX music books to suit all tastes and for all occasions.

Before you start, here are a few tips which you will find useful:

Always use the right sound, the right rhythm and the right tempo. The choice of these settings depends on the particular tune you are playing. For instance, you wouldn't put a 'brassy' sound suitable for a march with a gentle waltz. So whenever you play a song, always decide on registrations which fit. A change in the tempo of the rhythm changes the character of a piece of music. Always keep the tempo down to a reasonable speed until you've mastered the melody. And never play a background effect so loud that it over-rides the melody.

Follow the suggested registrations in this book along with rhythm and tempo settings. They are a starting guide while you learn and enjoy playing SFX music.

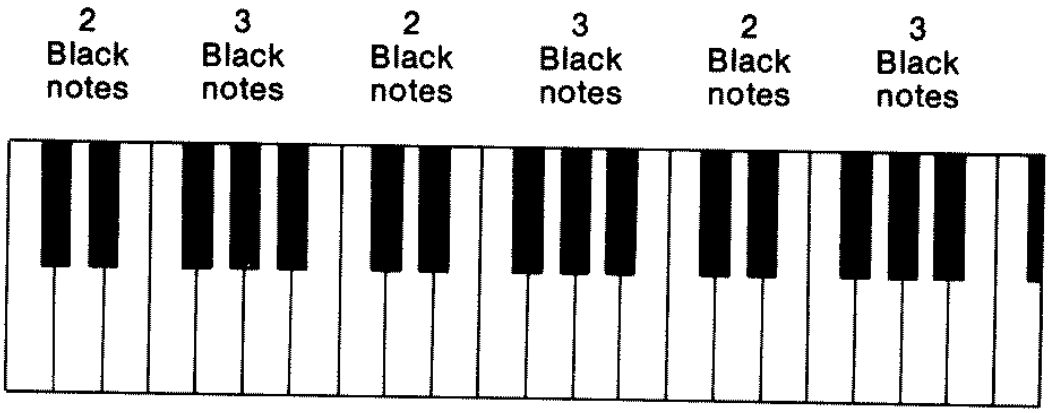
Finally, get to know all the Sounds 'n' Effects on your keyboard. Explore these exciting features from the start. Vary the sounds and rhythms every time you play the tunes through.

Have Fun.

PL

All keyboard instruments have the same layout of black and white keys.

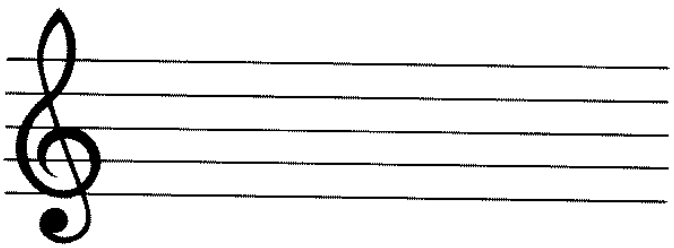
The black keys are arranged in alternate groups of 2 and 3 notes:



A melody played on the keyboard is a sequence of musical tones. Each of these tones can be written as **music notes** on and around the **staff**.

The staff (or "Stave" as it is sometimes called) has 5 **lines** and 4 **spaces**.

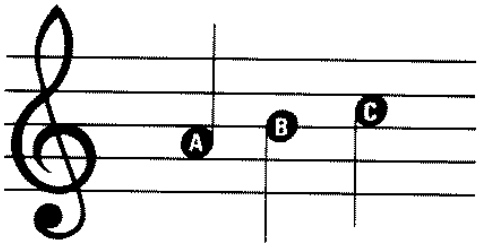
A treble clef sign is placed at the beginning of the first staff in all SFX music to indicate that the notes are for right hand melody playing:



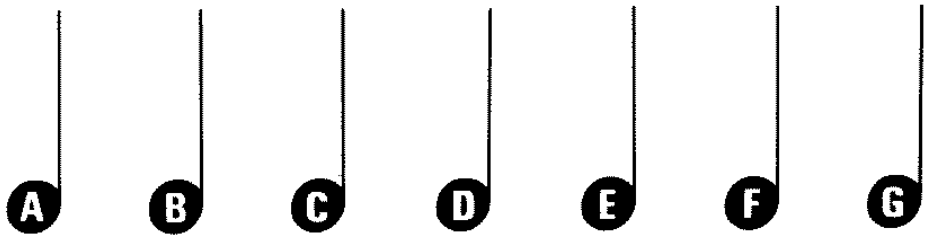
Each line and space has a letter name by which music notes appearing in the staff are identified.

To help you to play your favourite tunes straight away, all music notes in SFX songbooks show their letter names.

This makes SFX music as simple as

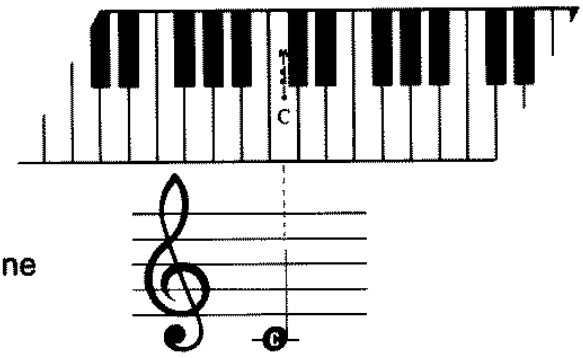


In music the first seven letters of the alphabet are used, and this is how they appear in SFX notes:



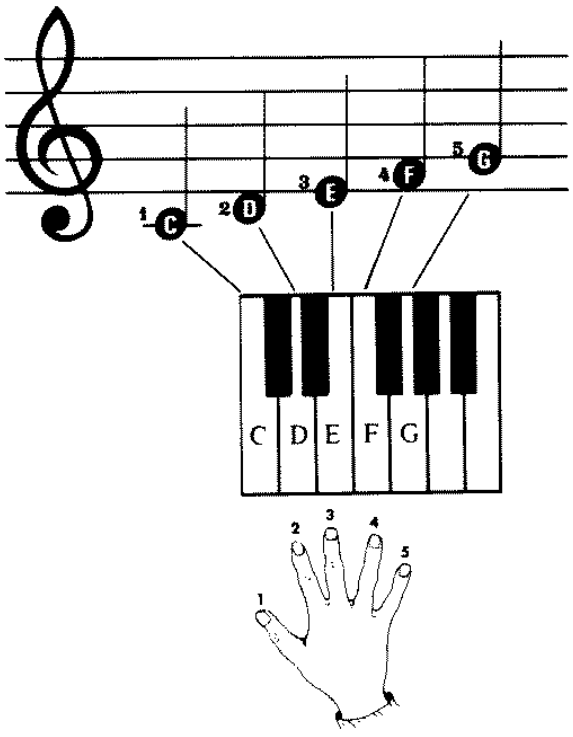
In SFX songbooks, most of the tunes use notes from **middle C** upwards on your keyboard.

Middle C is in the centre area of the keyboard, immediately left of **two black keys:**



The middle C note is written just below the staff. A short line (called a Ledger Line) cuts through the note head.

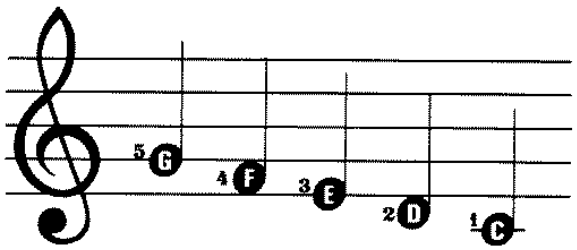
The first 5 right hand melody notes, starting from Middle C, go **up** the keyboard and **up** the staff.



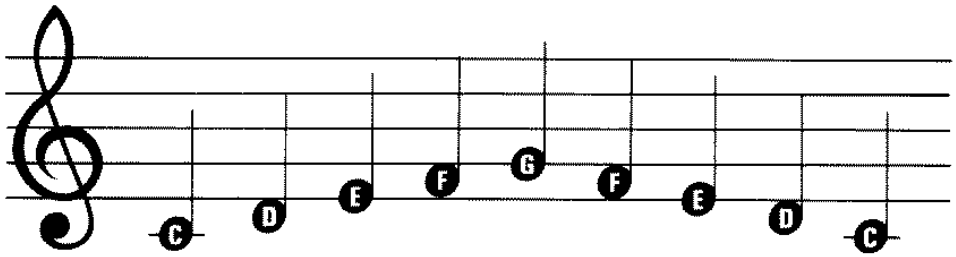
Position your right hand just above the keyboard, with a slight downward curve of the fingers. Starting with the thumb (finger number 1), play Middle C. Release the key then play the next note D (finger 2), release, and on to E (finger 3), F (finger 4), and lastly G with the 5th finger.

Repeat this several times to get the feel of the keys. Try to keep your eyes on each note of music in the staff as you play its key.

Now reverse the sequence. Starting on G (5th finger), play each note in turn, back down to Middle C.



Finally, play all five notes **up** and then back **down** again. Important playing 'pointers': keep your eyes on the music, don't let your hand sag at the wrist, and play all the notes evenly with an equal sounding time for each tone.



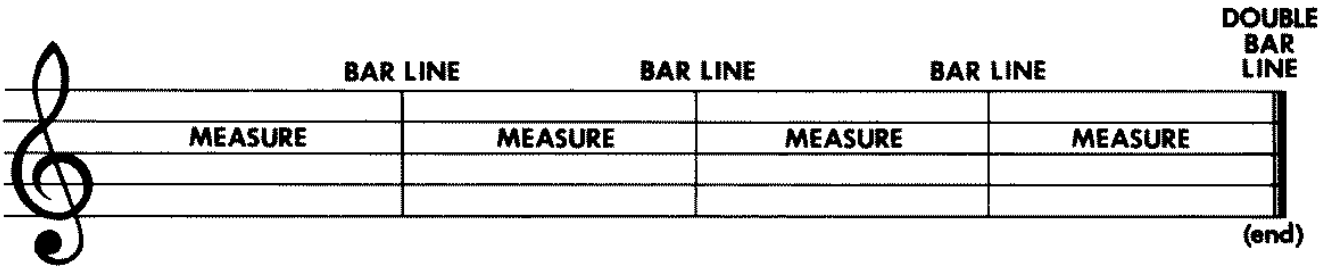
Music notes. There are three main types of music notes, each having a *time value* that is counted in regular **beats**:

The WHOLE NOTE = = 4 BEATS

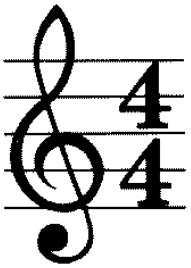
The HALF NOTE = = 2 BEATS

The QUARTER NOTE = = 1 BEAT

Bar lines are vertical lines that appear throughout the staff. The distance between two bar lines is called a **measure**. Each measure contains a fixed number of beats depending on the type of music. A double bar line is always placed at the end of a piece of music:



The time signature always appears at the beginning of the music. It tells you the number of beats in each measure, and the type of note that will represent one beat.

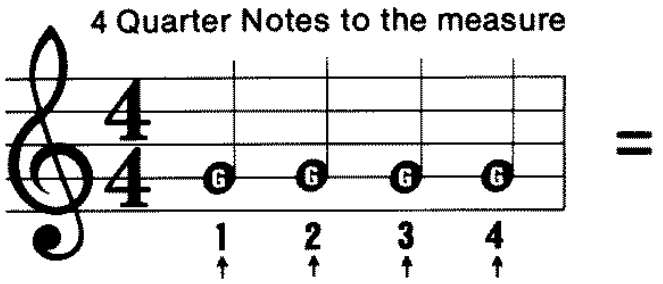


The top number in the time signature shows the amount of beats in each measure.

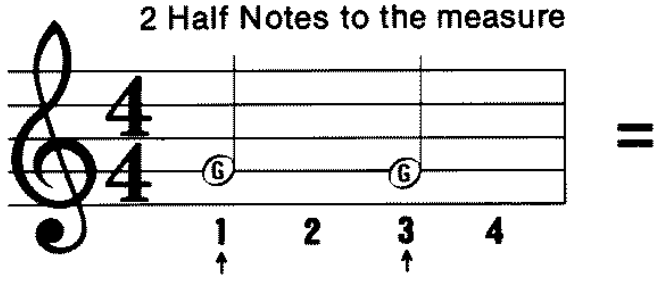
The bottom number indicates the type of note that will have *one* beat. In this "Four-four" time signature, the lower 4 represents the *Quarter Note*.

All other types of notes that occur in the "Four-four" time will be governed by the Quarter Note time value of one beat:

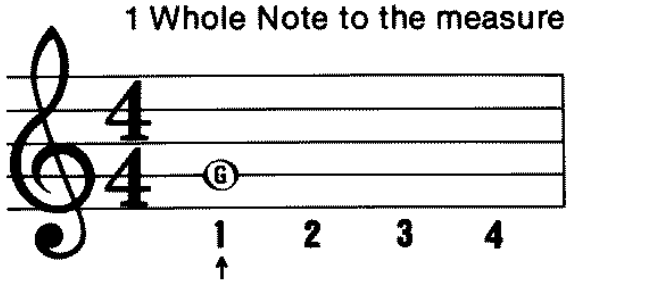
4 Quarter Notes to the measure



2 Half Notes to the measure



1 Whole Note to the measure



Some well known tunes can now be played on your keyboard using the notes learned so far.

Play the first five melodies with your *right hand only*, using the fingering marked alongside the notes. Take care to give each note its correct time value — the beat count is given in the first few measures.

When you have become familiar with playing these tunes with the right hand, the *left hand accompaniment* can be added.

The following letters appear above the music staff:

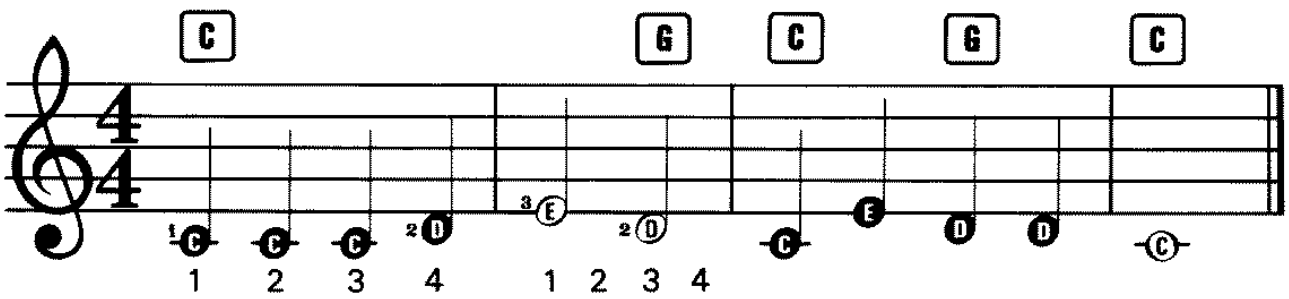
These are the names of **chords**. A chord is several musical tones sounding together, providing accompaniment to the melody. By simply playing the appropriate key in the chord section of the keyboard with your left hand, the instrument will automatically produce this accompaniment.

Your Owner's Manual will fully explain the automatic chord function and other similar features programmed into the keyboard.

Au Clair De La Lune

Suggested Registration:
PIANO
or
FLUTE

Traditional



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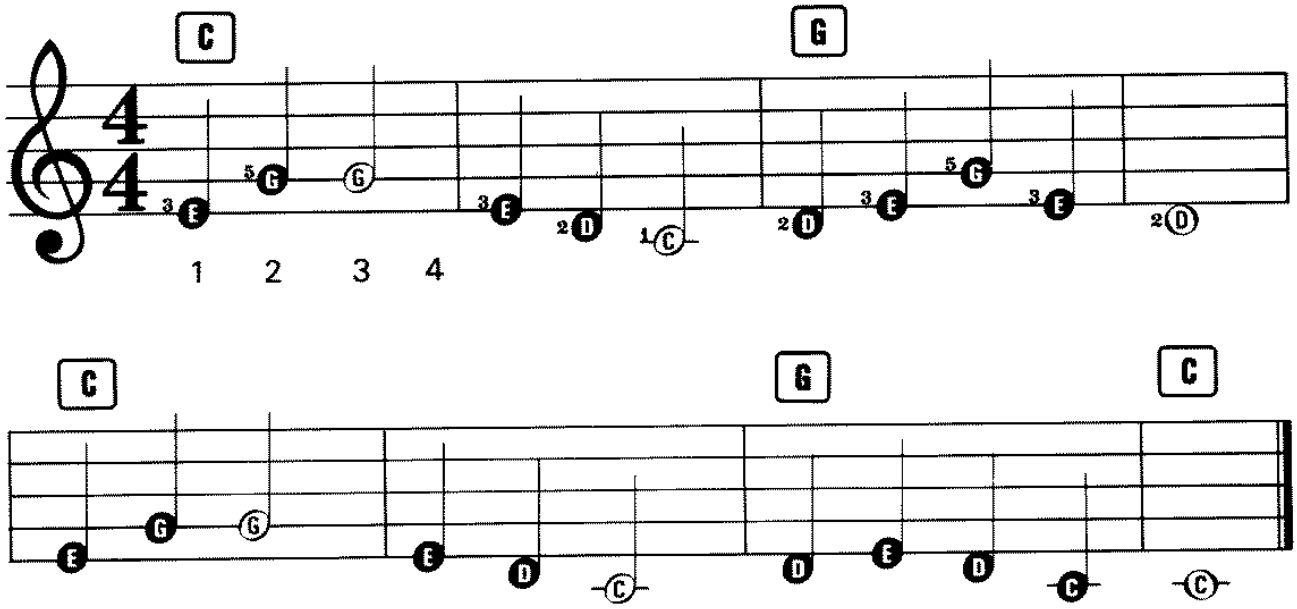
Largo

Suggested Registration:
PIANO
or
STRINGS

by Antonin Dvorak



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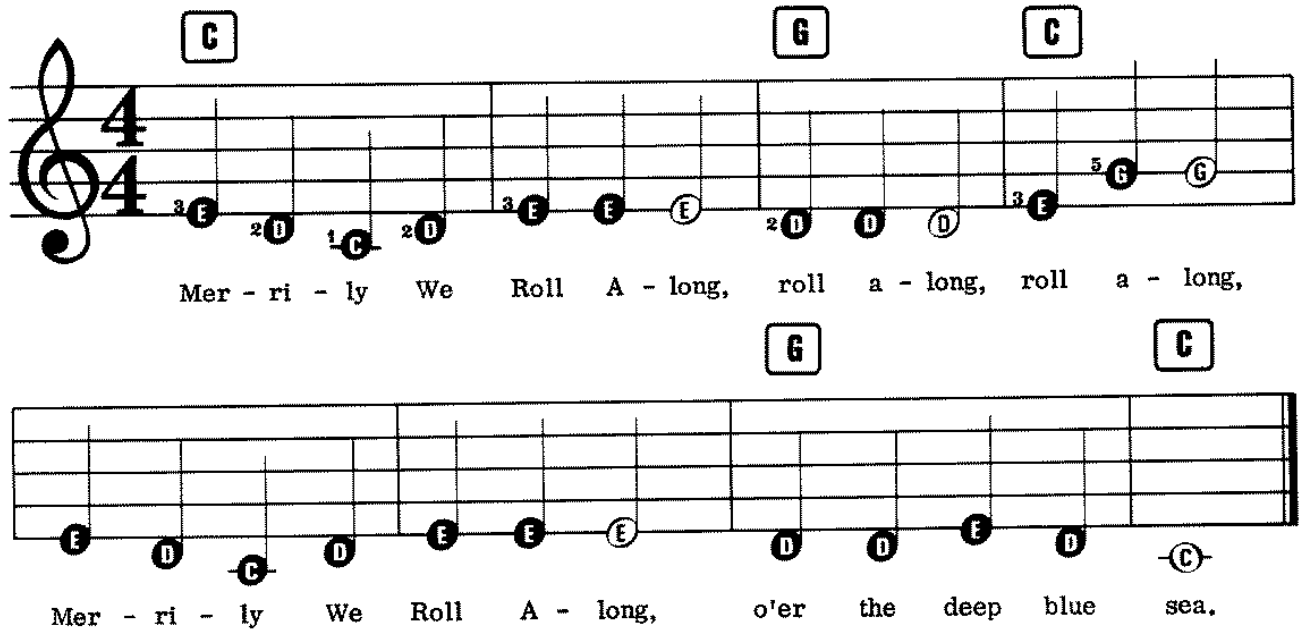
Merrily We Roll Along

Suggested Registration:
PIANO
or
TRUMPET

Traditional



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The next song introduces the "7th" type of chord: G7

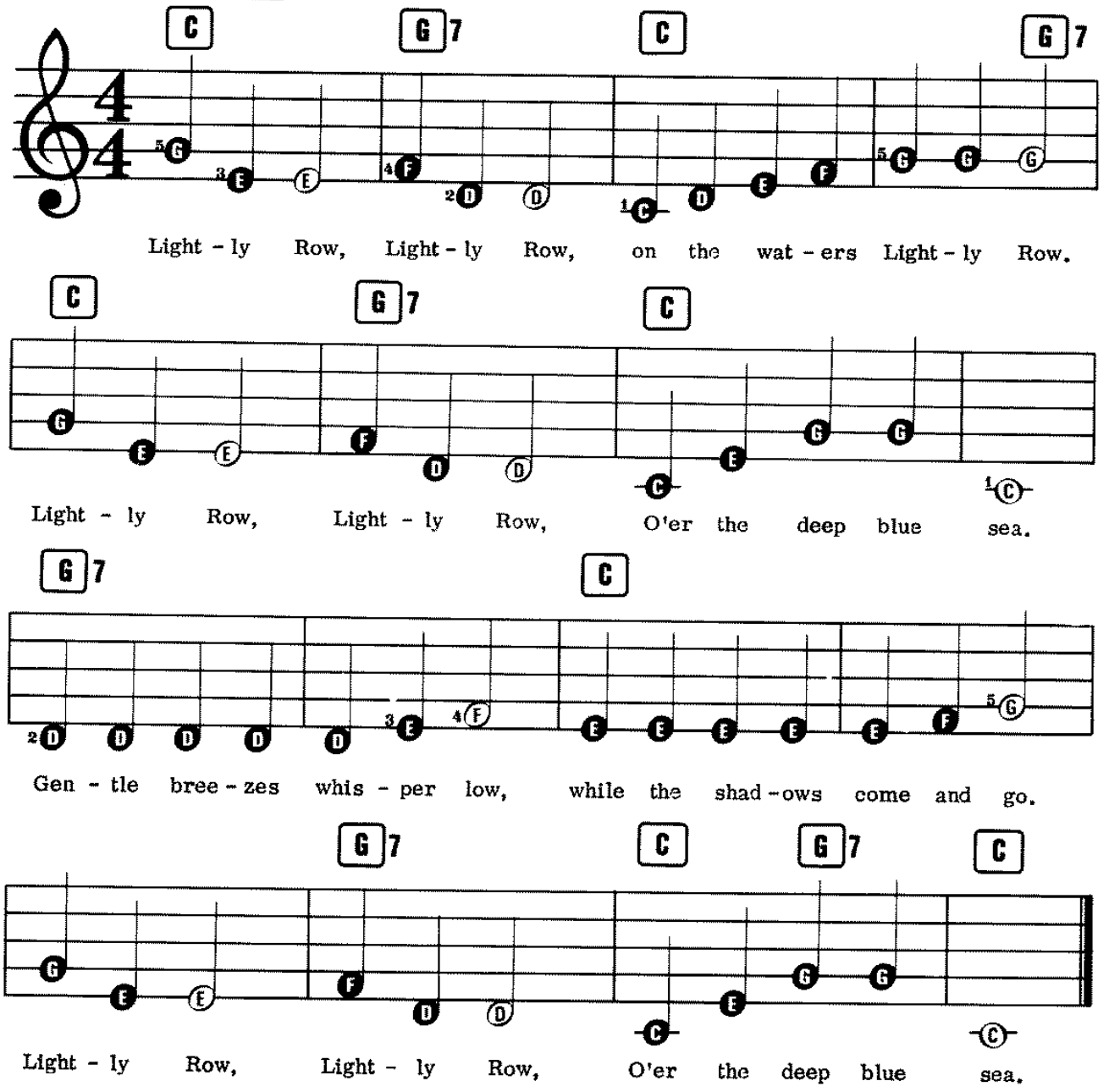
When using automatic chord accompaniment, your Owner's Manual will explain the simple two-finger left hand key position that produces 7th chords.

If the 7th chord is not programmed into your keyboard, disregard the figure 7 appearing outside the chord symbol box — the basic chord will provide adequate accompaniment to the melody.

Lightly Row

Traditional

Suggested Registration:
FLUTE
or
PIANO


C G7 C G7
Light - ly Row, Light - ly Row, on the wat - ers Light - ly Row.
C G7 C
Light - ly Row, Light - ly Row, O'er the deep blue sea.
G7 C
Gen - tle bree - zes whis - per low, while the shad - ows come and go.
G7 C G7 C
Light - ly Row, Light - ly Row, O'er the deep blue sea.

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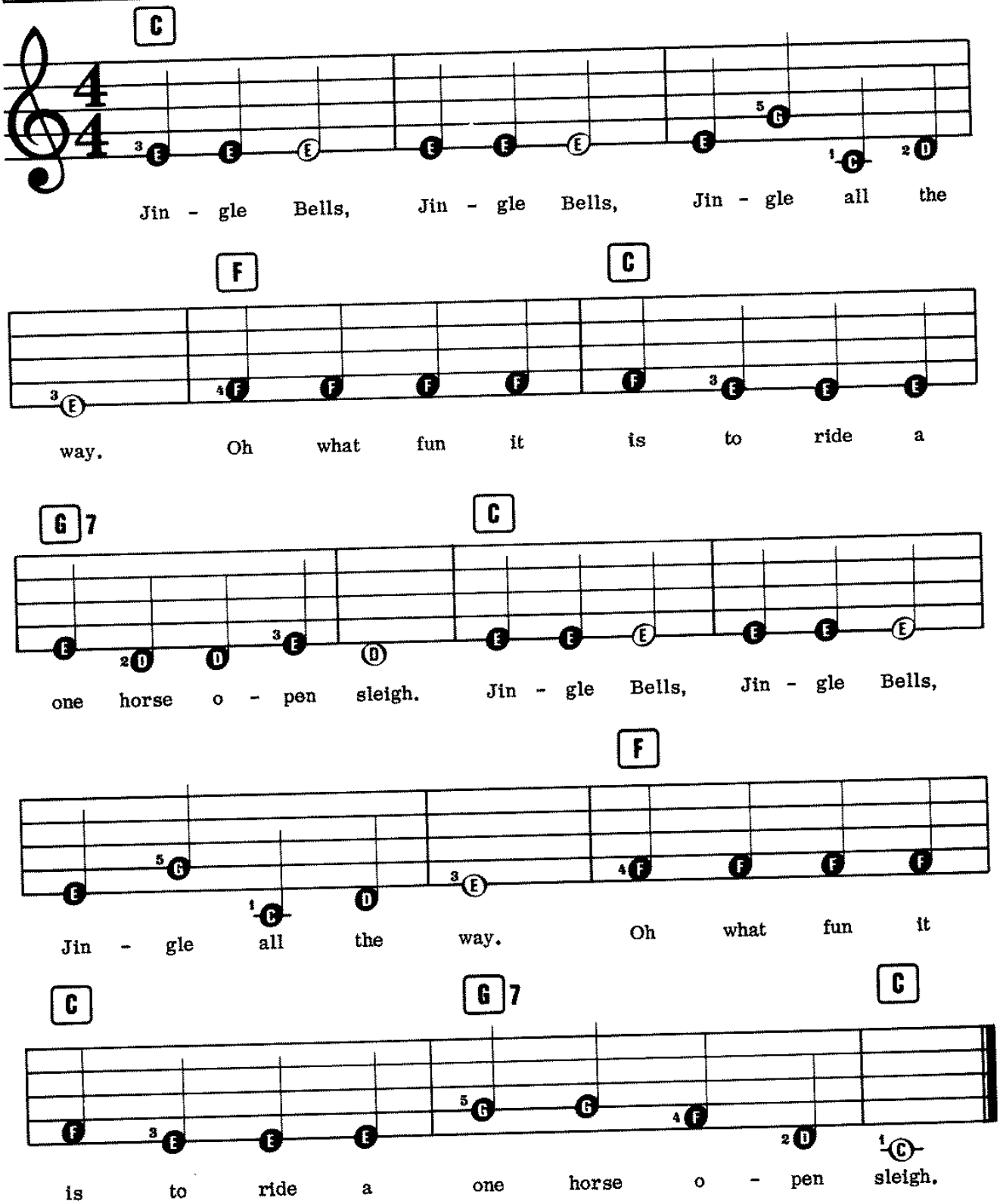
Jingle Bells

Traditional

Suggested Registration:
VIBRAPHONE
or
CHIMES


C
Jin - gle Bells, Jin - gle Bells, Jin - gle all the
F
C
way. Oh what fun it is to ride a
G7
C
one horse o - pen sleigh. Jin - gle Bells, Jin - gle Bells,
F
Jin - gle all the way. Oh what fun it
C
G7
C
is to ride a one horse o - pen sleigh.

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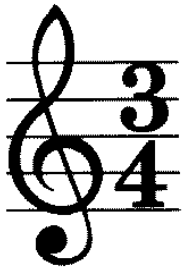
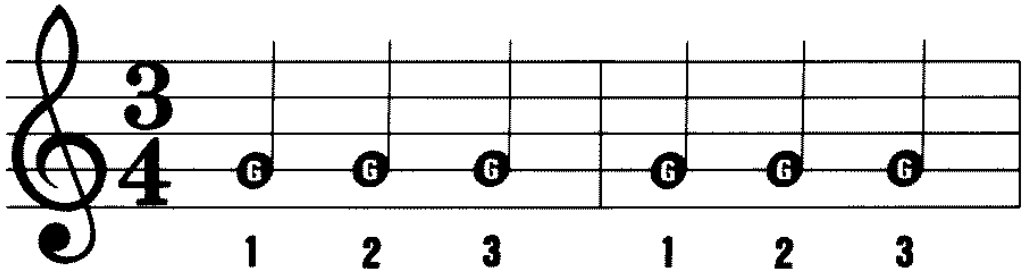
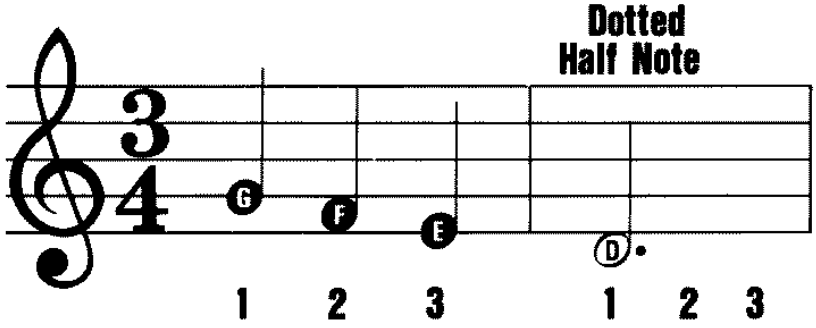
When you have played these tunes through with chord accompaniment, try adding **rhythm**. Your Owner's Manual will explain this feature.

Set the *Tempo* at **medium** speed, with **swing**, **soft rock**, or similar 'four-to-the-measure' pattern.

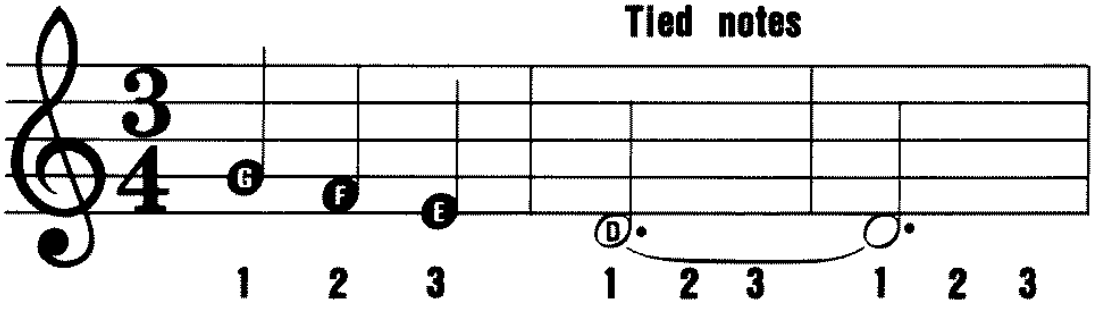
Waltz time is often referred to as "three-four time", as can be seen from the popular waltz time signature:

This time signature indicates there are 3 Quarter Notes, each with a beat, in every measure:



The Dotted Half Note. When a dot is placed after a note, the *time value* of that note is increased by one-half of its value. The Dotted Half Note therefore has a count of 3 beats:



The Tie is a curved line that links consecutive notes on the same line or in the same space of the staff. When a tie appears in the music, play the first note and sustain the sound for the full time value of the tied note sequence:



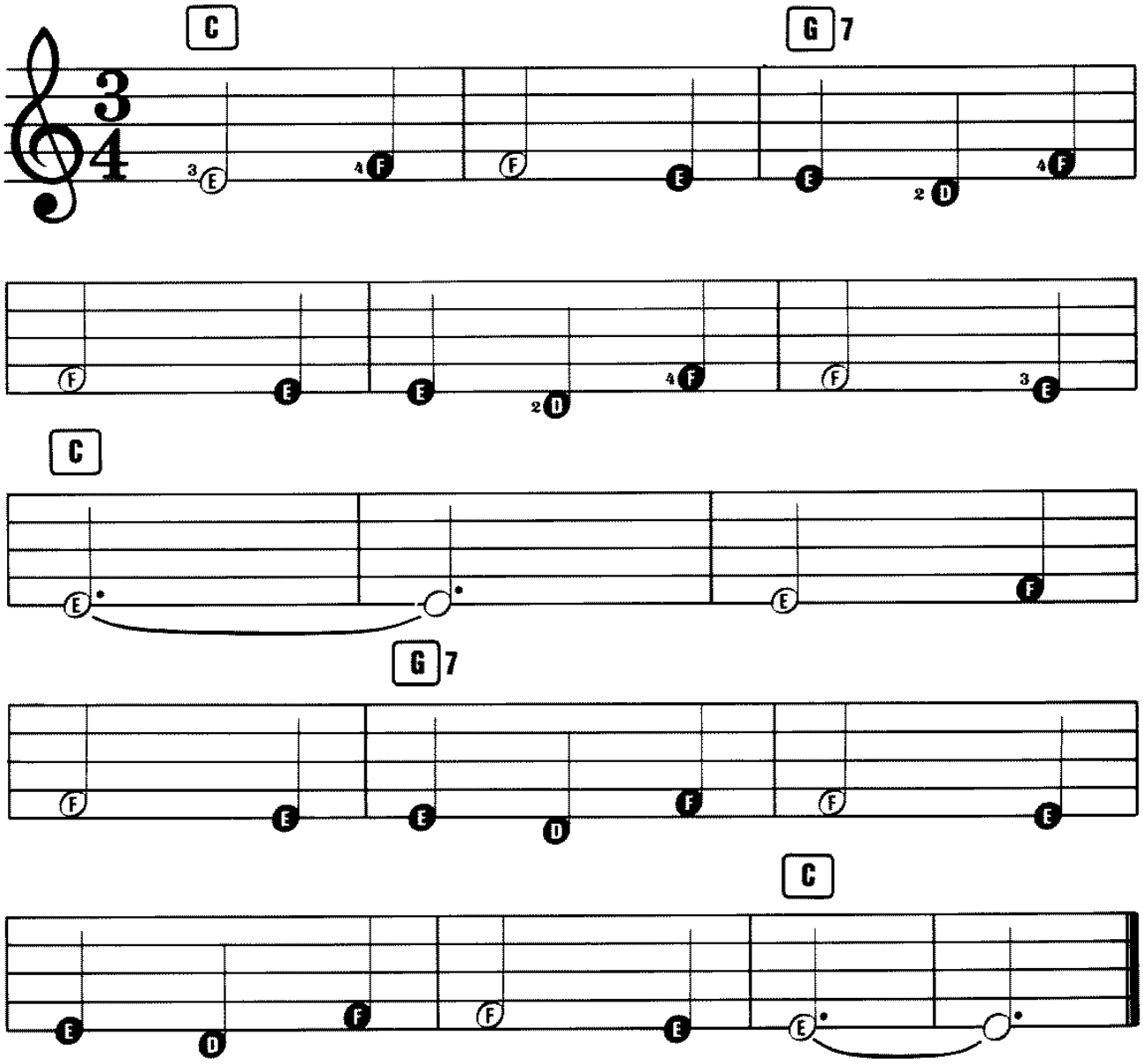
Barcarolle

by Jacques Offenbach

Suggested Registration: CLASSICAL ORGAN or STRINGS

Rhythm: WALTZ

Tempo: MEDIUM



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Pick Up Notes occur when a piece of music starts with one or several notes that do not total a full measure. They are played at their usual time value. In most cases the last measure of music rounds everything off by supplying the missing beat. A double bar line usually follows Pick Up Notes.
The words NO CHORD sometimes appear above Pick Up Notes indicating they are best played without accompaniment. This is when the RHYTHM "SYNCHRO" feature on your keyboard can be used most effectively. The Pick Up Notes are played without rhythm, and the "Synchro" feature will start the rhythm immediately you add the chord accompaniment.
The old jazz favourite "When The Saints Go Marching In" begins with three Quarter Notes in 4/4 time signature.

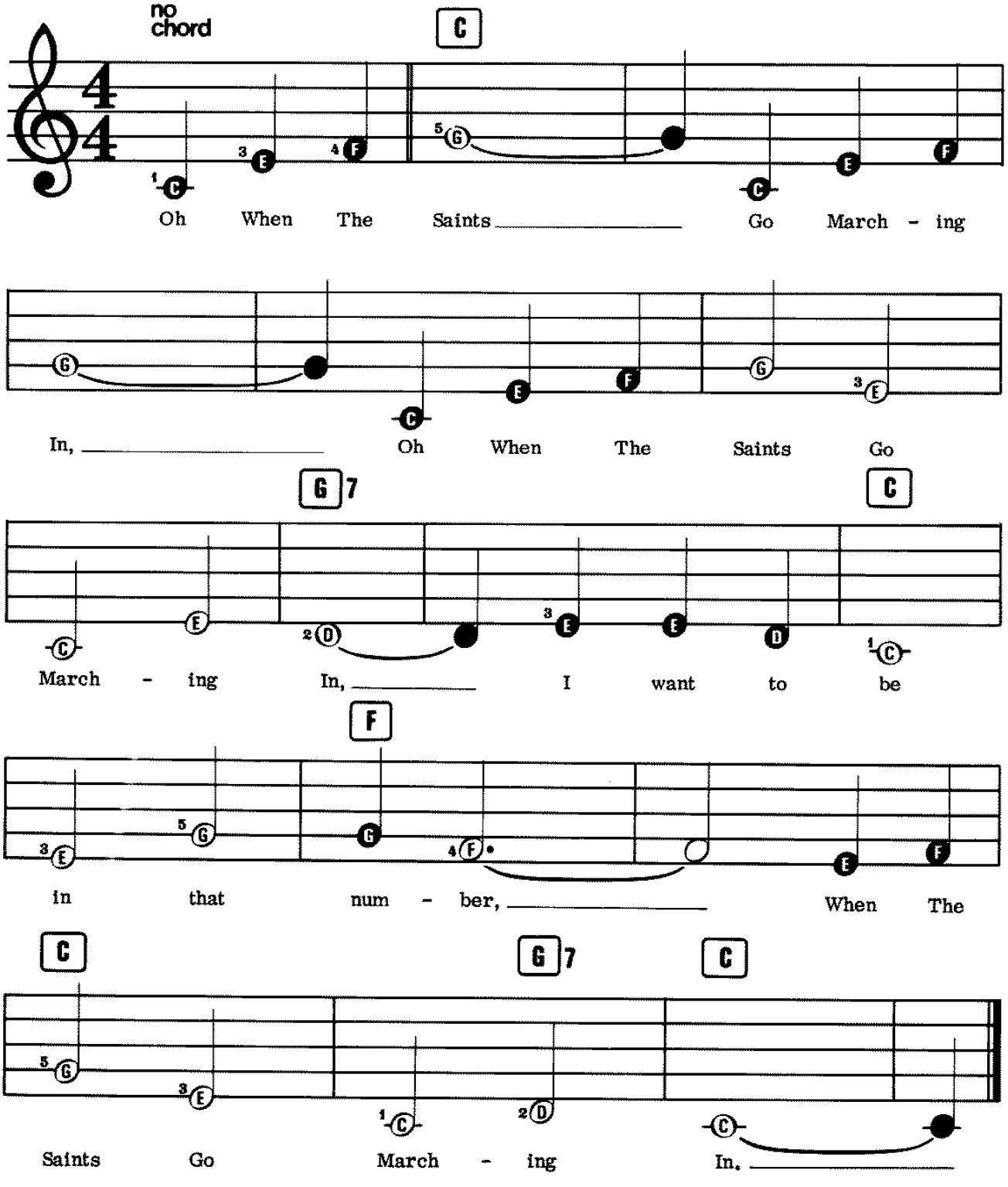
When The Saints Go Marching In

Traditional

Suggested Registration:
TRUMPET
or
JAZZ ORGAN

Tempo:
MEDIUM

Rhythm:
SWING



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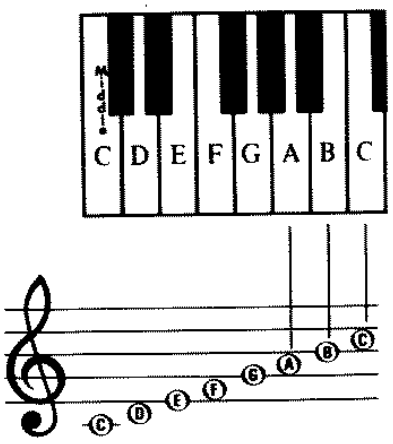
The next songs introduce three new notes in the music staff — A, B and C:



By using the fingering marked alongside music notes in these songs, your right hand melody playing will develop a smooth and confident playing style.

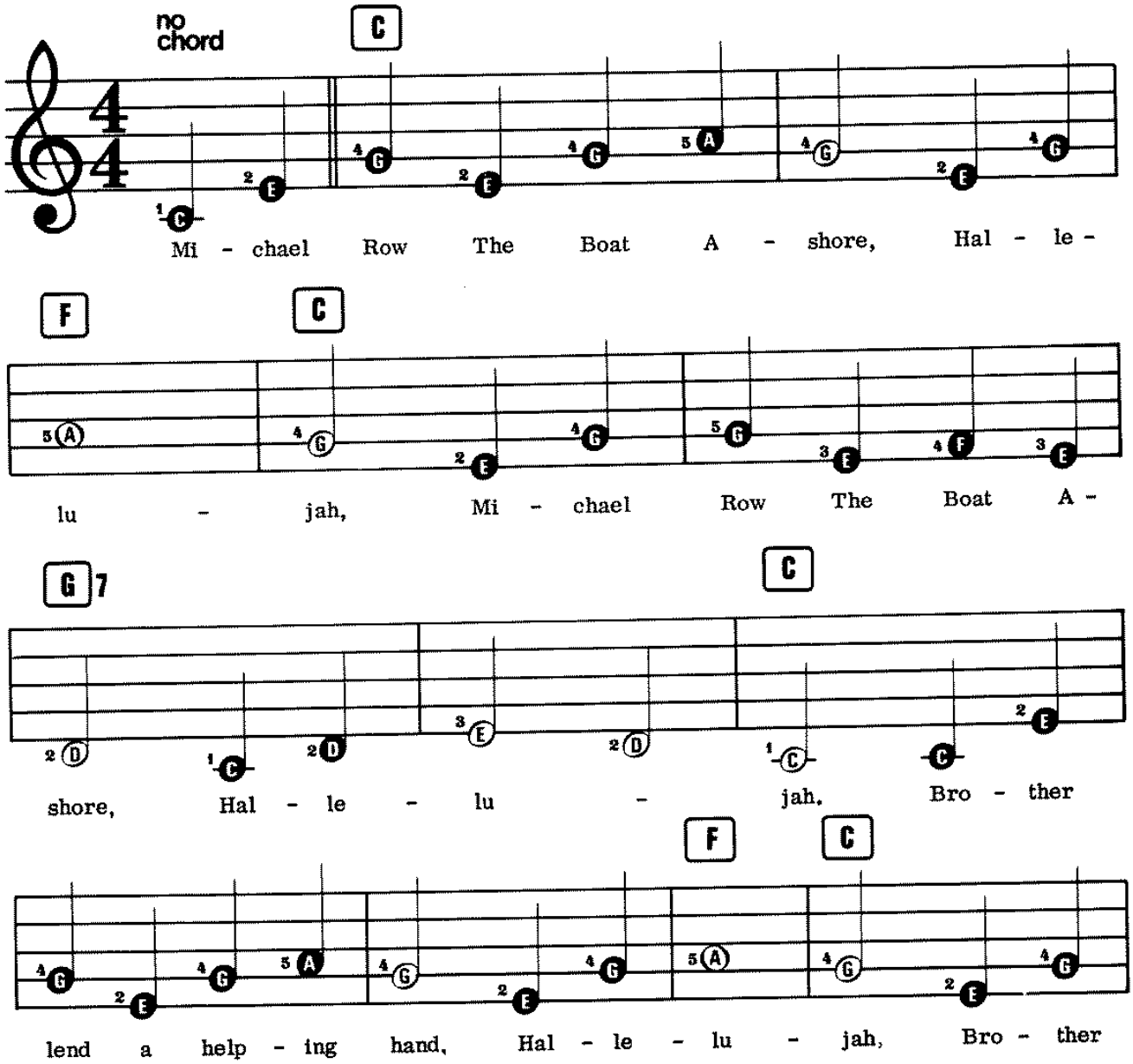
Michael Row The Boat Ashore

Traditional

Suggested Registration: BRASS or PIANO

Rhythm: SWING or ROCK

Tempo: MEDIUM


no chord
C
Mi - chael Row The Boat A - shore, Hal - le -
F
C
lu - jah, Mi - chael Row The Boat A -
G 7
C
shore, Hal - le - lu - jah, Bro - ther
F
C
lend a help - ing hand, Hal - le - lu - jah, Bro - ther

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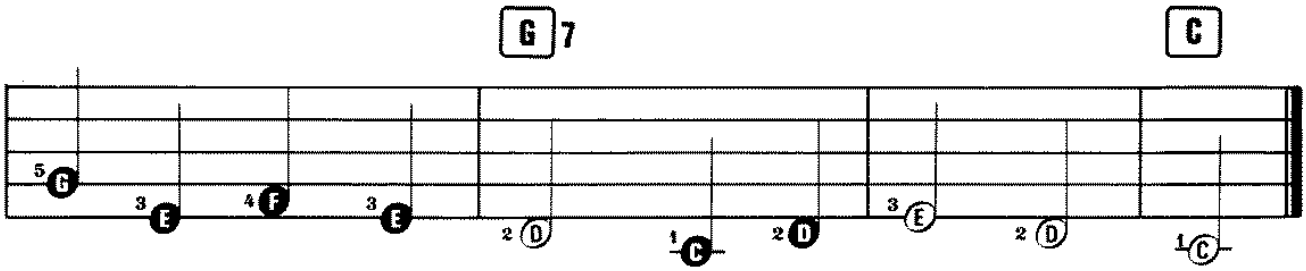


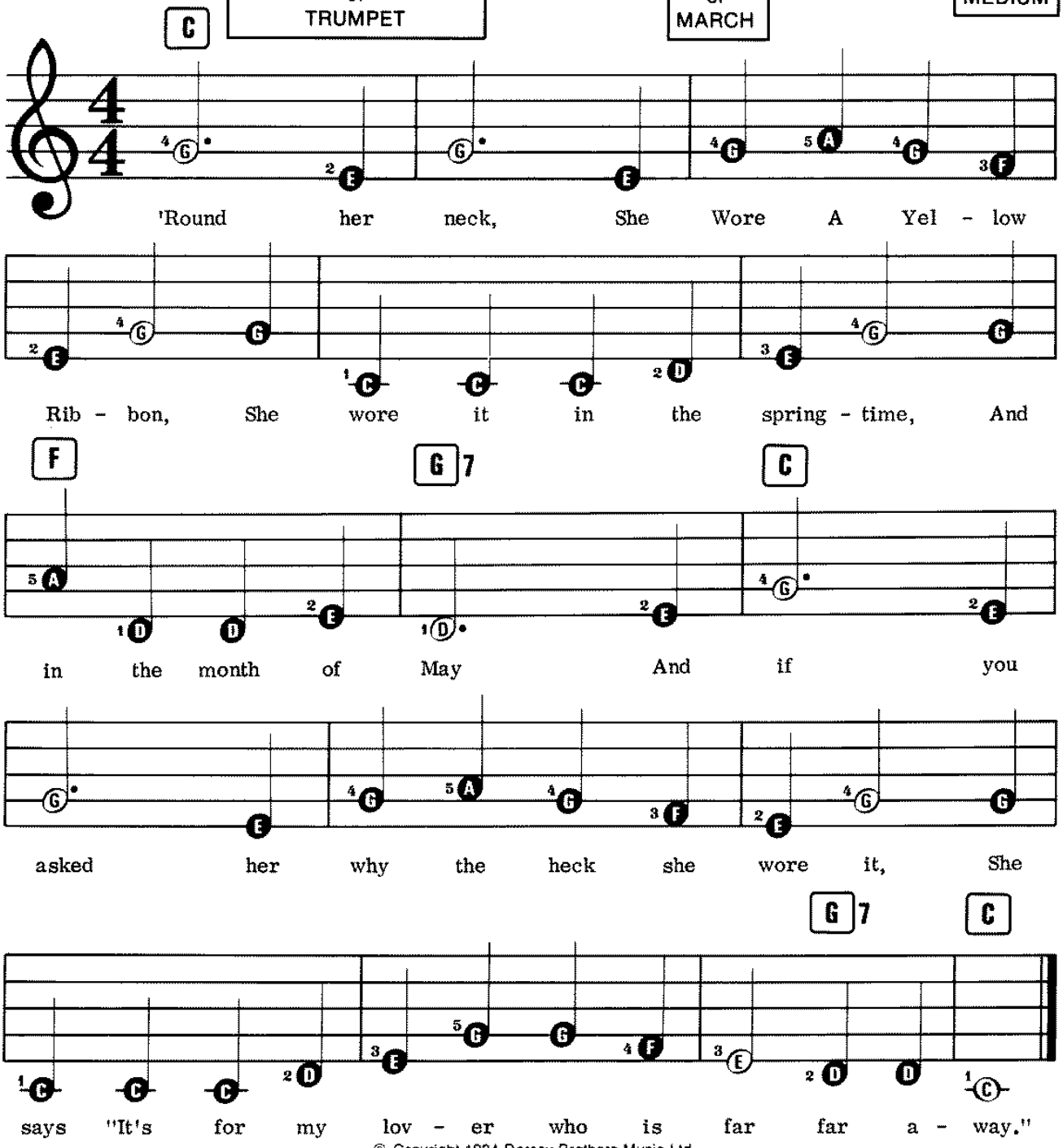
She Wore A Yellow Ribbon

Traditional

Suggested Registration: GUITAR or TRUMPET

Rhythm: SWING or MARCH

Tempo: MEDIUM


C
'Round her neck, She Wore A Yel - low
Rib - bon, She wore it in the spring - time, And
F
G7
C
in the month of May And if you
asked her why the heck she wore it, She
G7
C
says "It's for my lov - er who is far far a - way."

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Repeat signs are often used in a song when a part or sometimes all of the melody is to be played through again. They save space and unnecessary turning of pages:

All music appearing between the Repeat Signs is to be replayed.

The word **fine** in the last measure of this song means 'End' — the point to finish playing after the Repeat has been made.

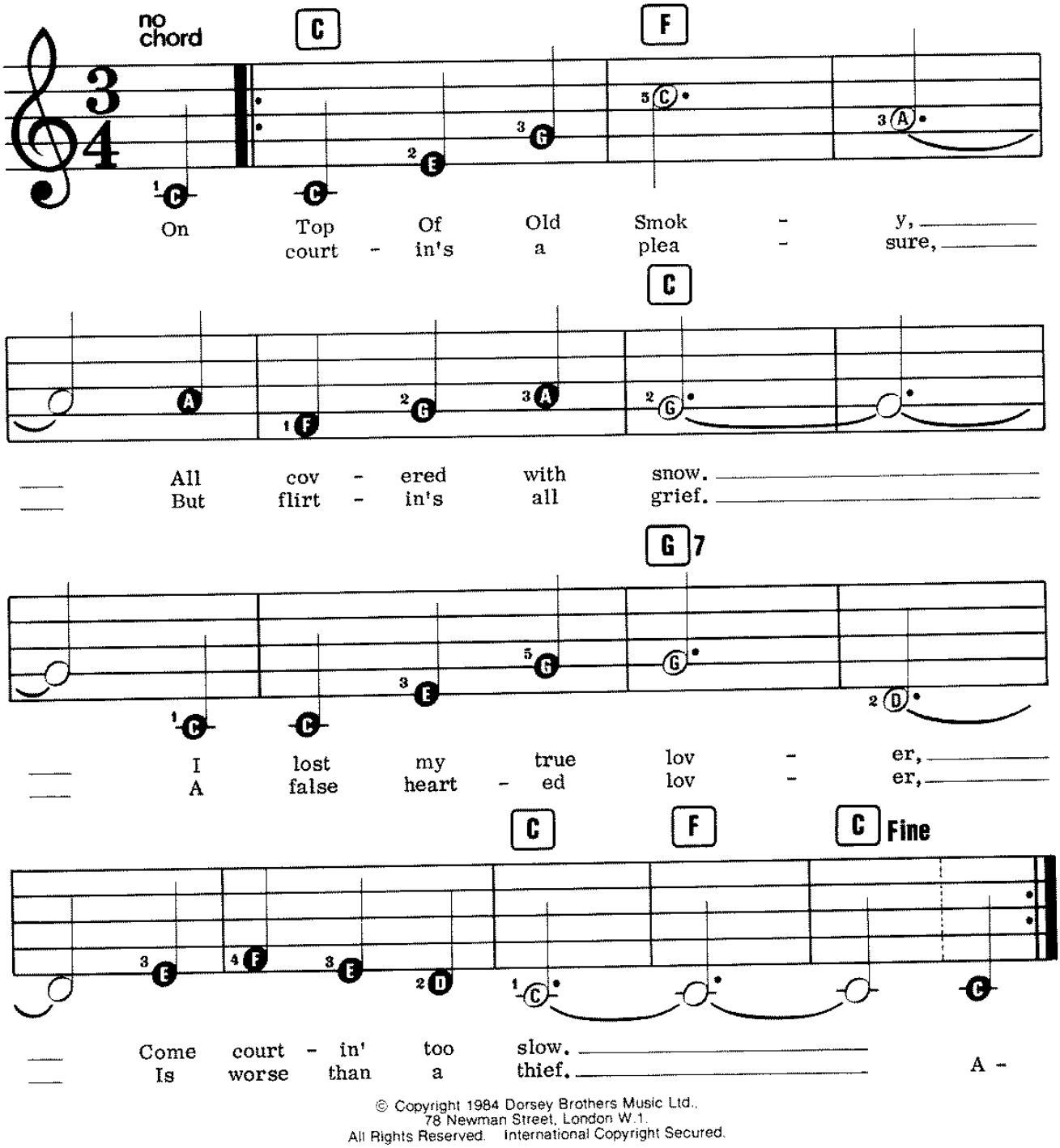
On Top Of Old Smoky

Traditional

Suggested Registration: PIANO or GUITAR

Rhythm: WALTZ

Tempo: MEDIUM FAST



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Quite often there will only be one Repeat Sign that appears at the end of a section of music. The repeat is then made from the very beginning:

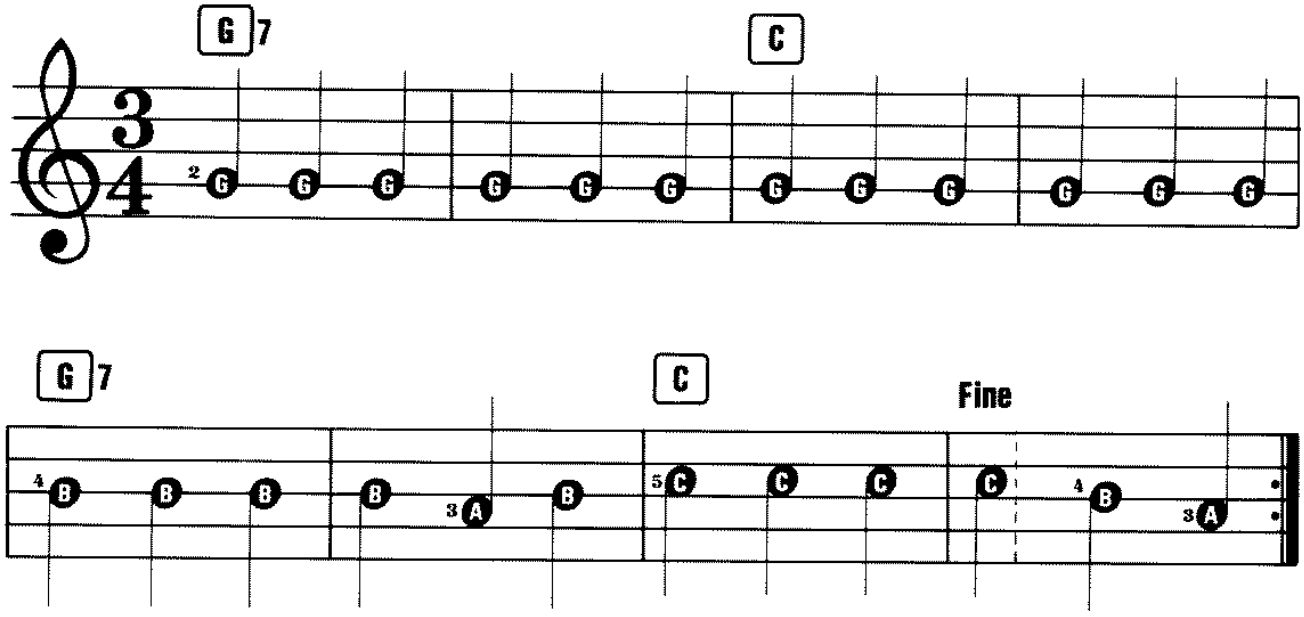
Chopsticks

Traditional

Suggested Registration:
XYLOPHONE
or
PIANO

Rhythm:
WALTZ

Tempo:
FAST



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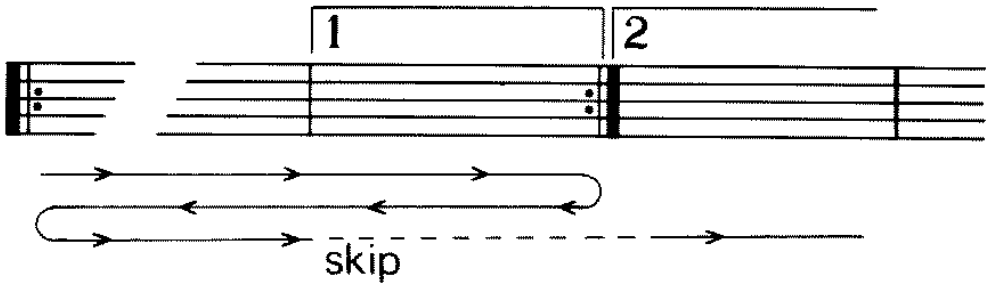
Double Endings. Sometimes a change in the melody will occur for one or several measures towards the end of a repeat section of music. Double Endings, using 1st and 2nd time brackets above the staff, mark off where a short 'skip' is to be made after the repeat has been played through:



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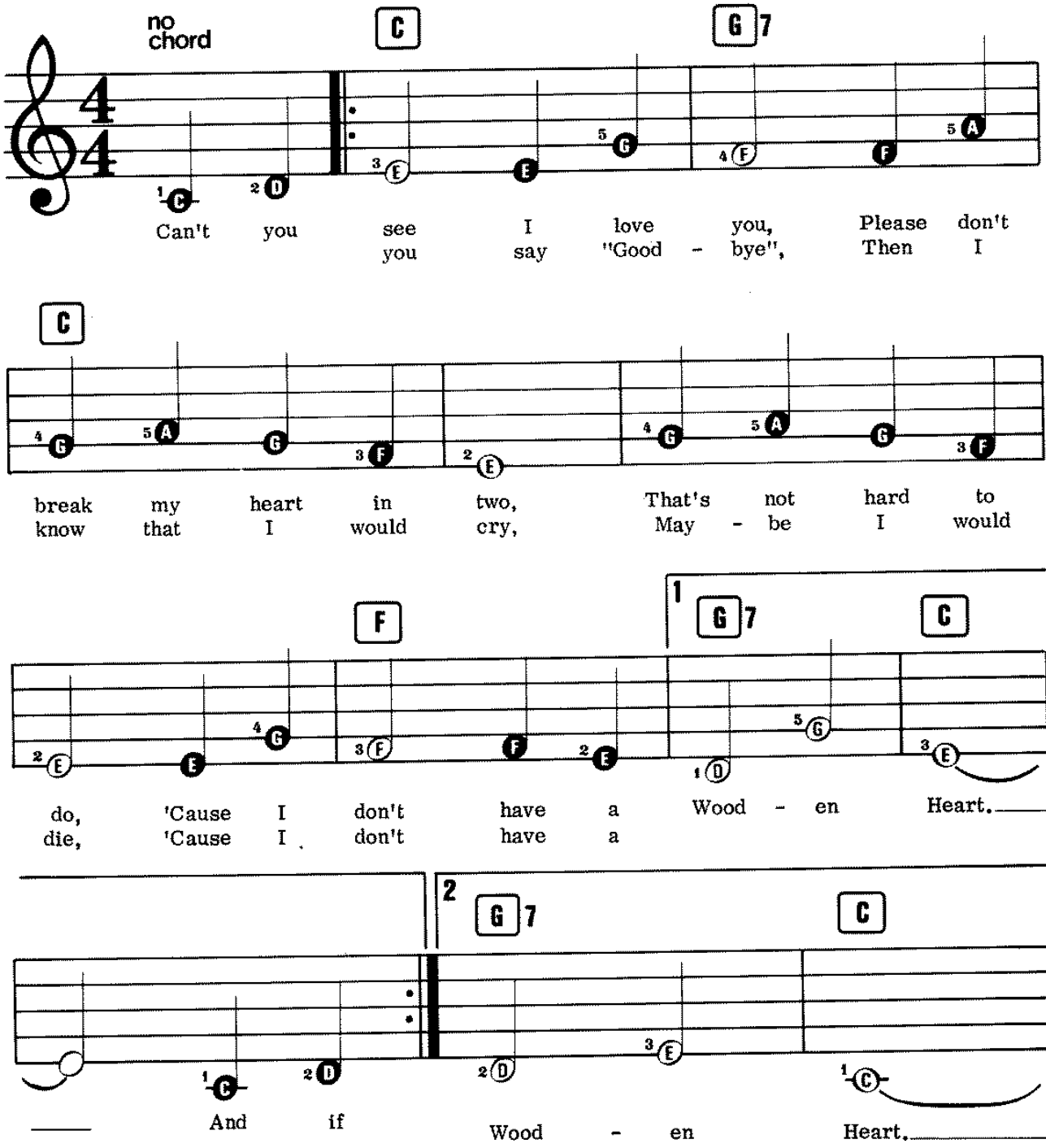
Wooden Heart

Words & Music by
Fred Wise, Ben Weisman,
Kay Twomey & Berthold Kaempfert

Suggested Registration:
PIANO
or
VIBRAPHONE

Rhythm:
SWING
or
SOFT ROCK

Tempo:
MEDIUM



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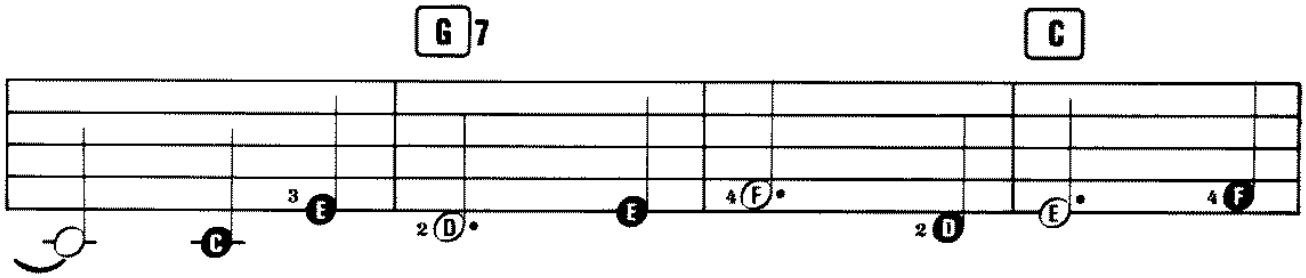
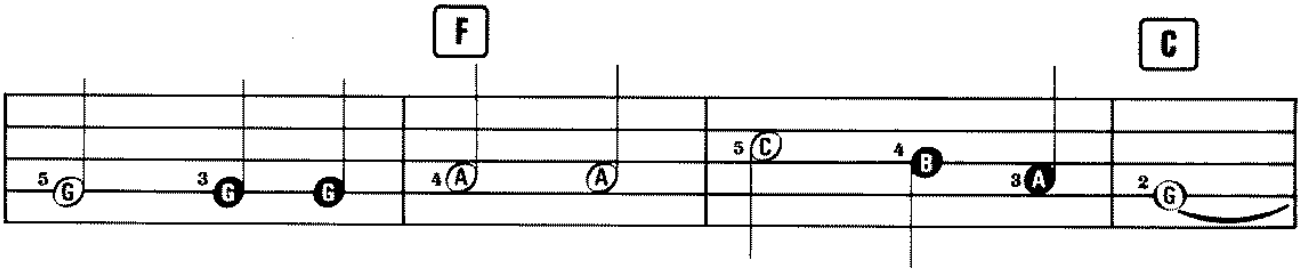
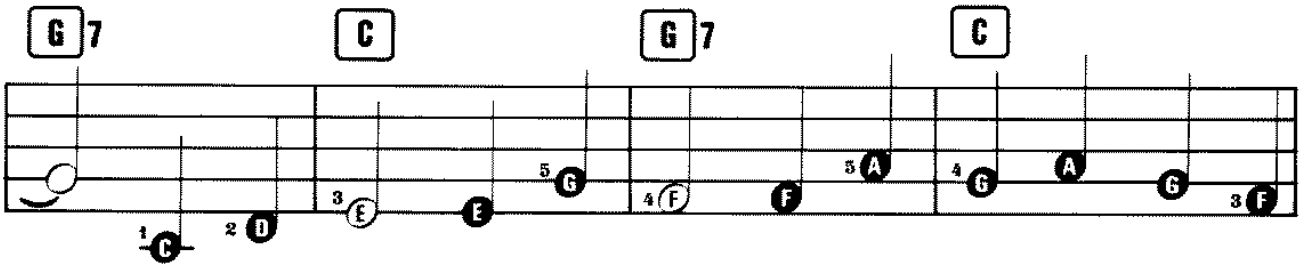


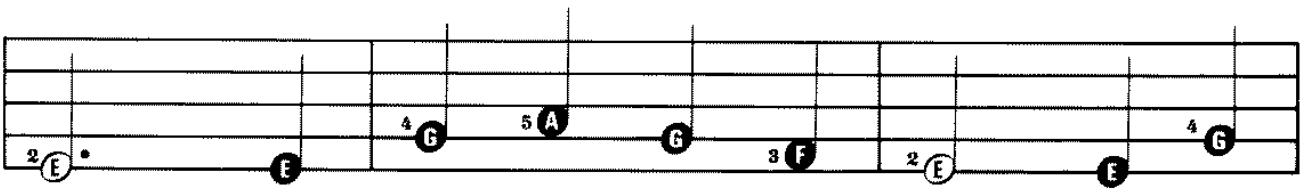
There's no strings up - on this love of



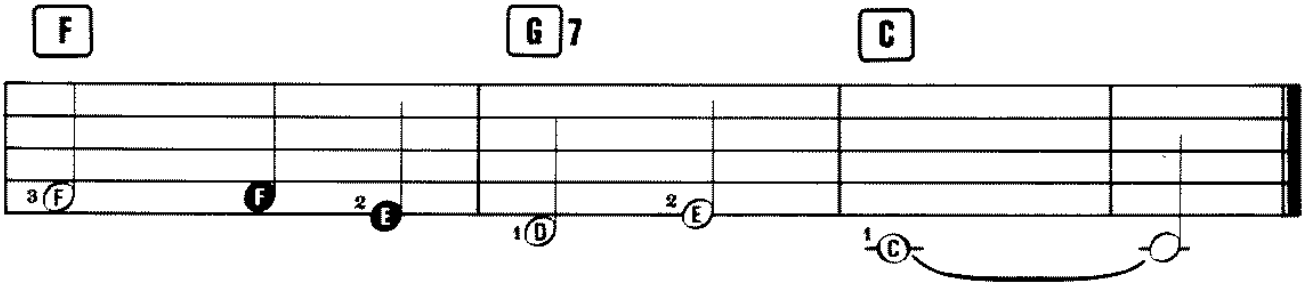
mine, It was al - ways you from the start.



Treat me nice, treat me good, treat me like you real - ly



should, 'Cause I'm not made of wood, And I



don't have a Wood - en Heart.

The "Can Can" has a series of notes running down in the 7th and 8th measures. Try to get a smooth cross-fingering between the notes F and E in the 8th measure.

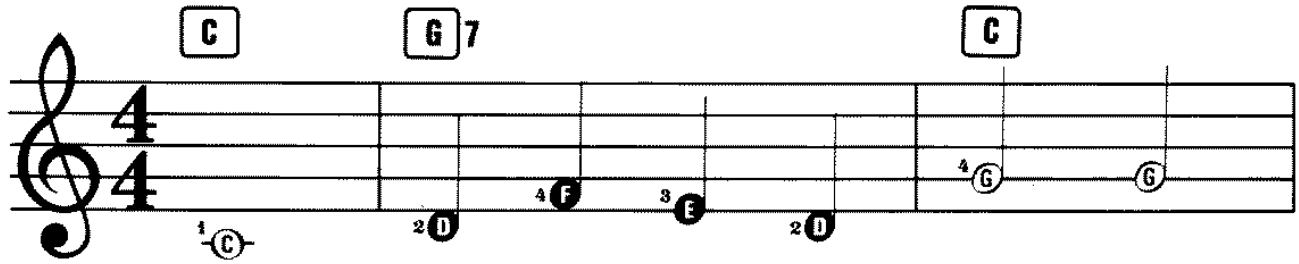
The Can Can

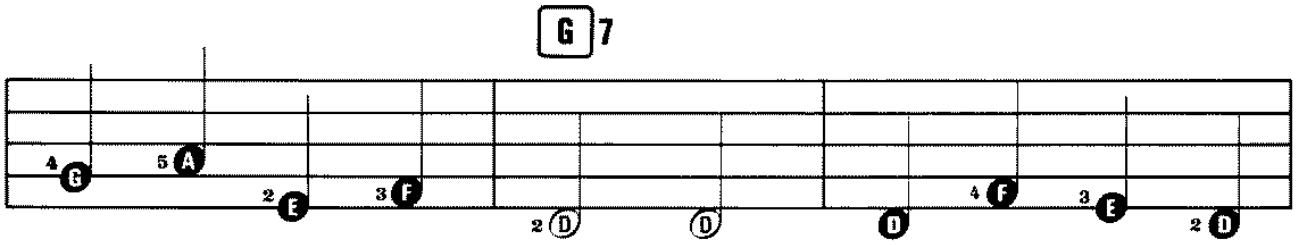
by Jacques Offenbach

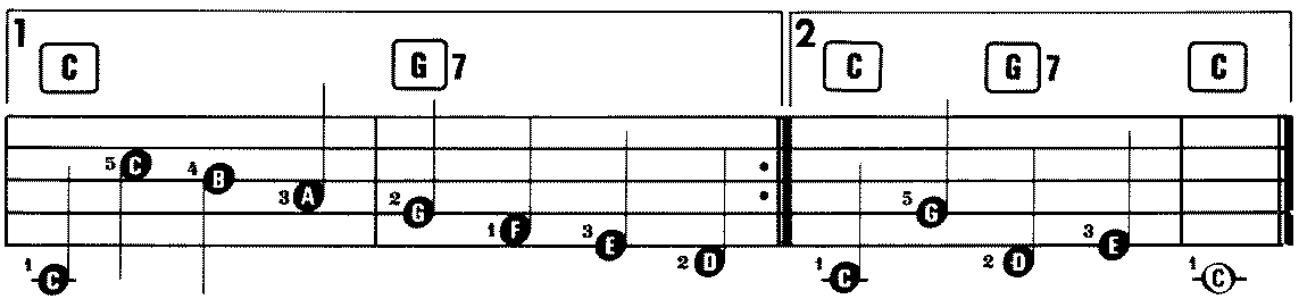
Suggested Registration:
BRASS
or
VIBRAPHONE

Rhythm:
SWING
or
ROCK

Tempo:
MEDIUM FAST







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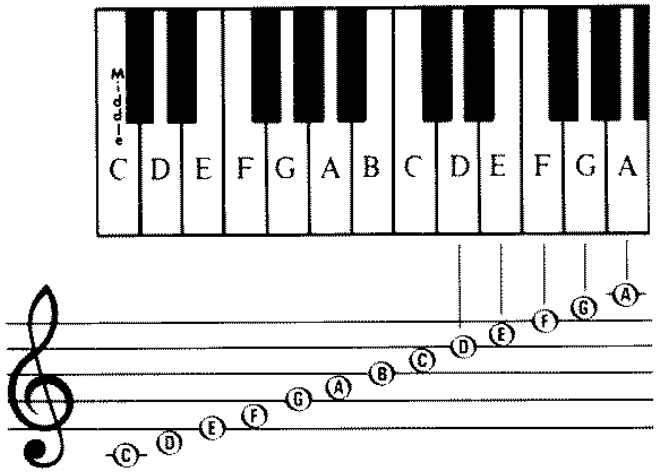
Five new notes continue up the staff, with a ledger line for the last note:



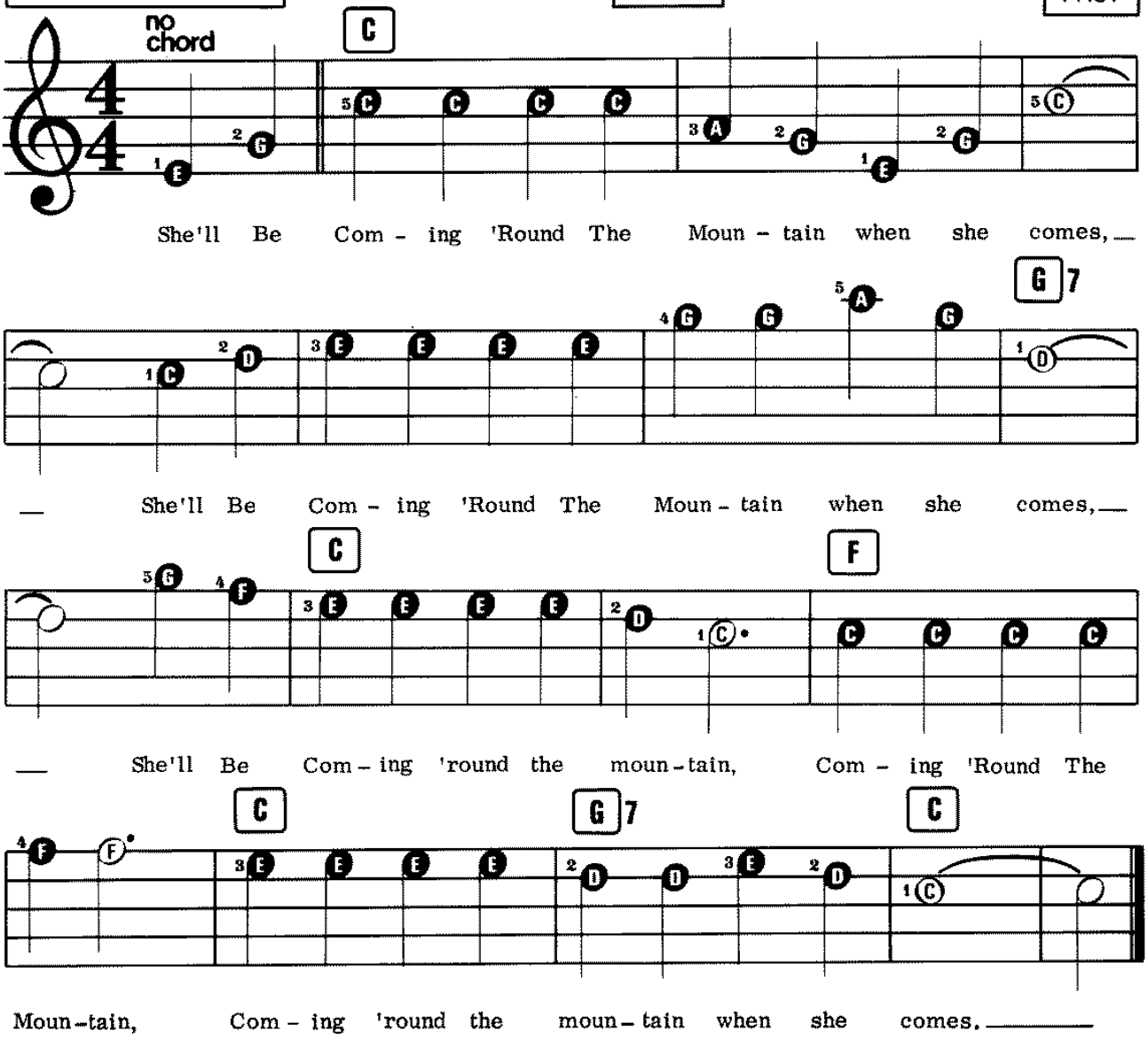
She'll Be Coming 'Round The Mountain

Traditional

Suggested Registration: BANJO or XYLOPHONE

Rhythm: SWING

Tempo: FAST


no chord
C
She'll Be Com - ing 'Round The Moun - tain when she comes,
G7
She'll Be Com - ing 'Round The Moun - tain when she comes,
C
F
She'll Be Com - ing 'round the moun - tain, Com - ing 'Round The
C
G7
C
Moun - tain, Com - ing 'round the moun - tain when she comes.

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114
147

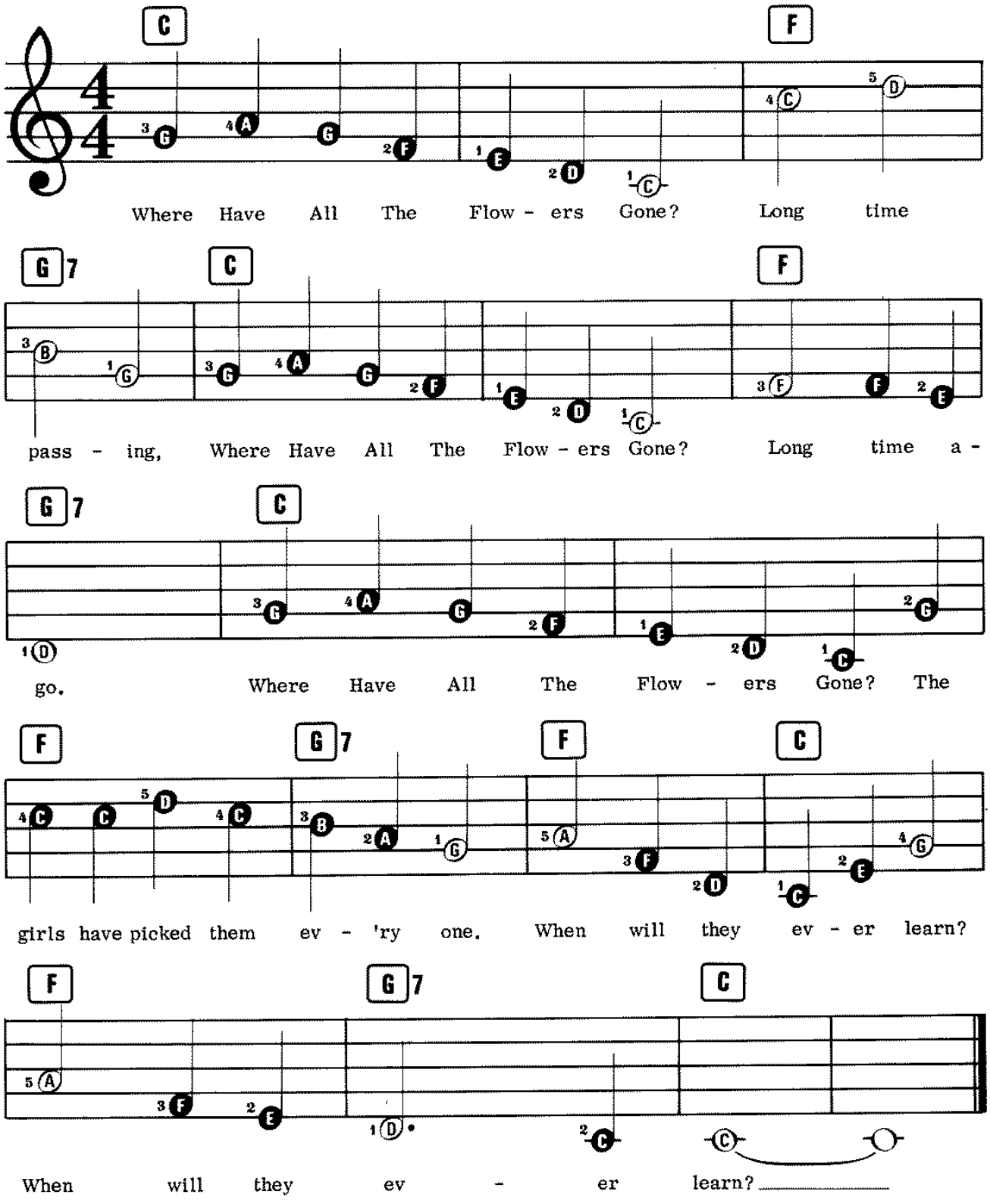
Where Have All The Flowers Gone

Words & Music by
Pete Seeger

Suggested Registration:
FLUTE
or
STRINGS

Rhythm:
BEGUINE/RHUMBA
or
SOFT ROCK

Tempo:
MEDIUM



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This song introduces a new chord: **D7**

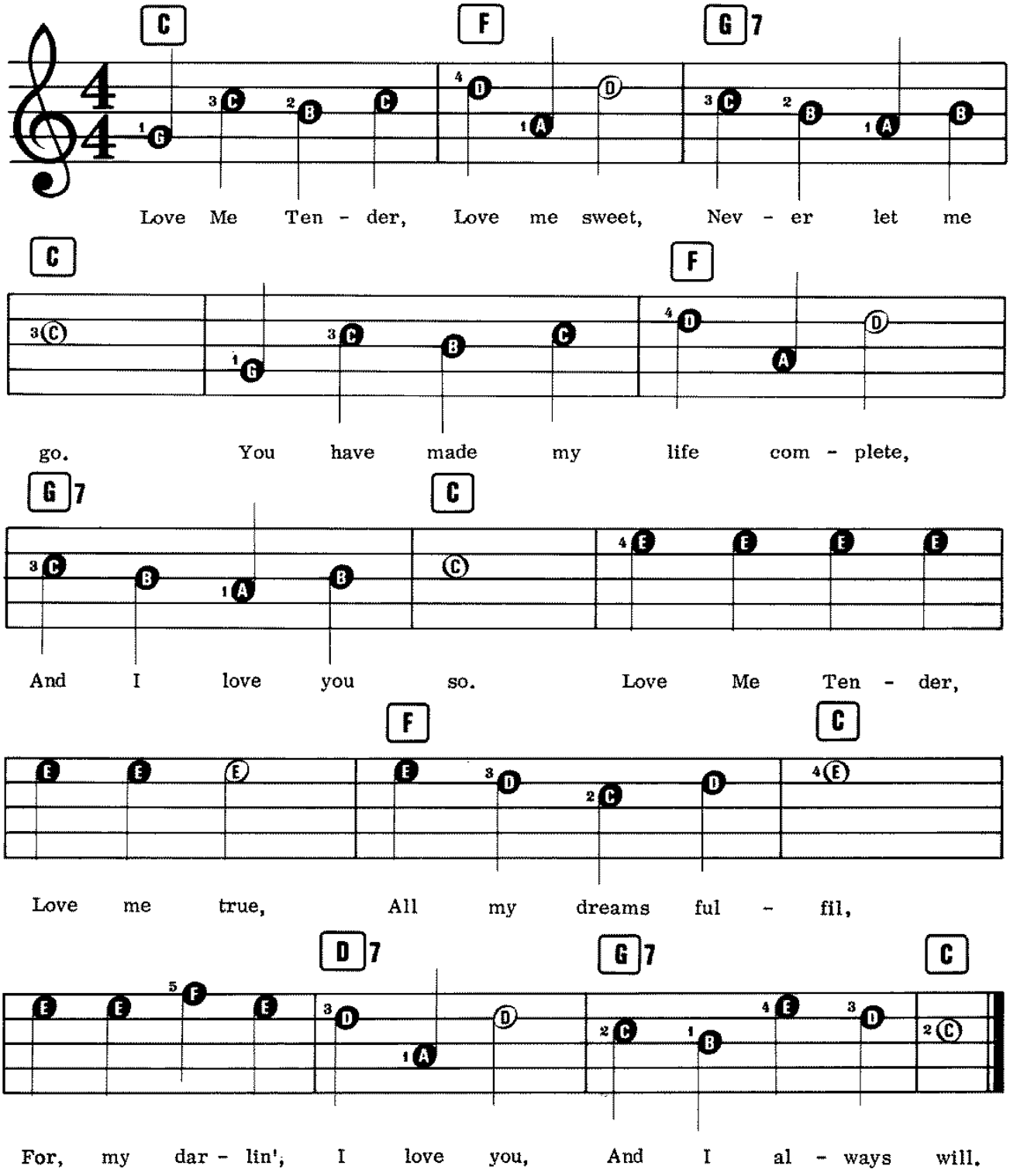
Love Me Tender

Words & Music by
Elvis Presley & Vera Matson

Suggested Registration: VIBRAPHONE or GUITAR

Rhythm: SOFT ROCK

Tempo: MEDIUM


C F G7
Love Me Ten - der, Love me sweet, Nev - er let me
C F
go. You have made my life com - plete,
G7 C
And I love you so. Love Me Ten - der,
F C
Love me true, All my dreams ful - fil,
D7 G7 C
For, my dar - lin', I love you, And I al - ways will.

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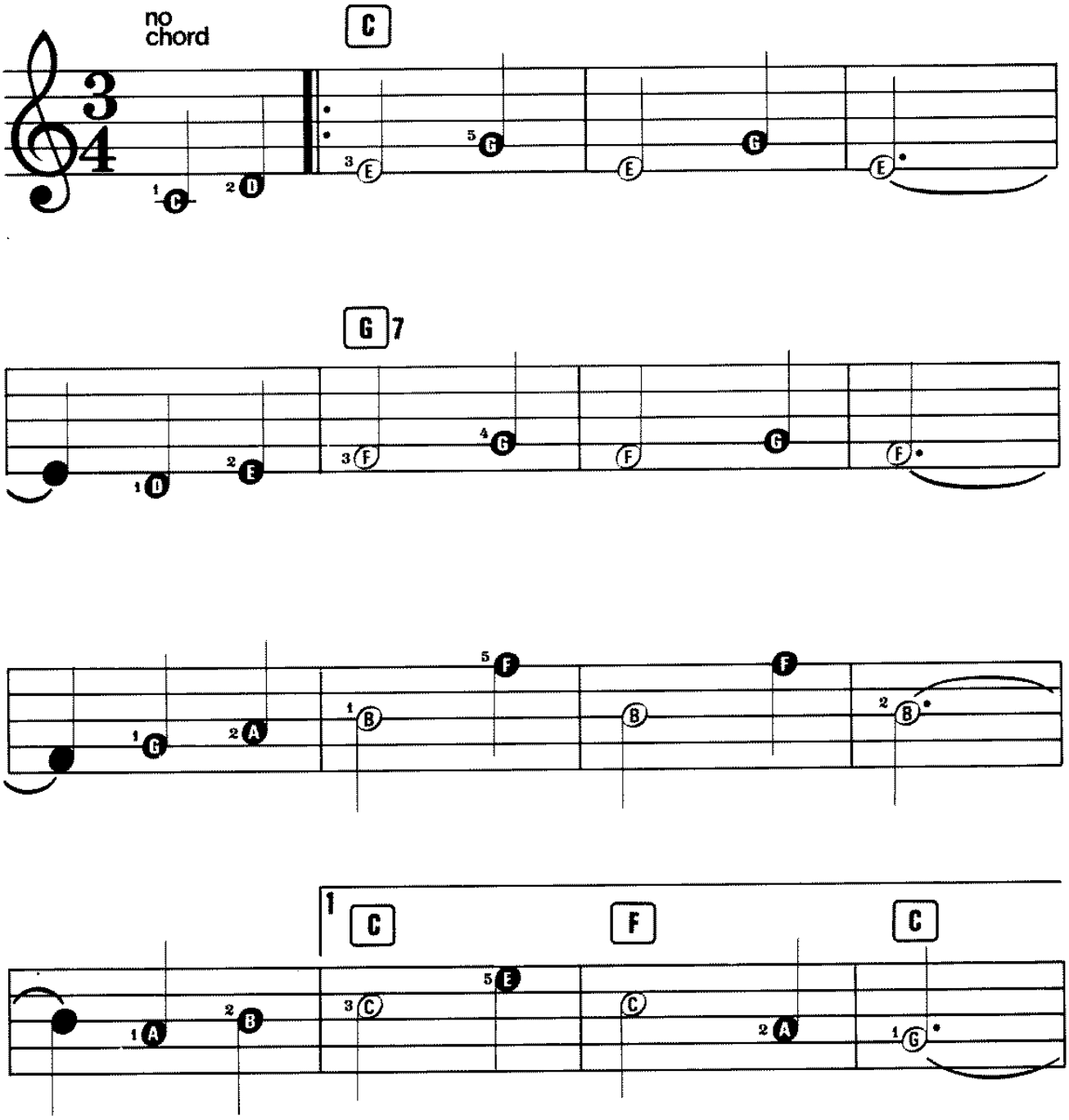
Snow Waltz

Traditional

Suggested Registration:
VIBRAPHONE
or
PIANO

Rhythm:
WALTZ

Tempo:
MEDIUM FAST



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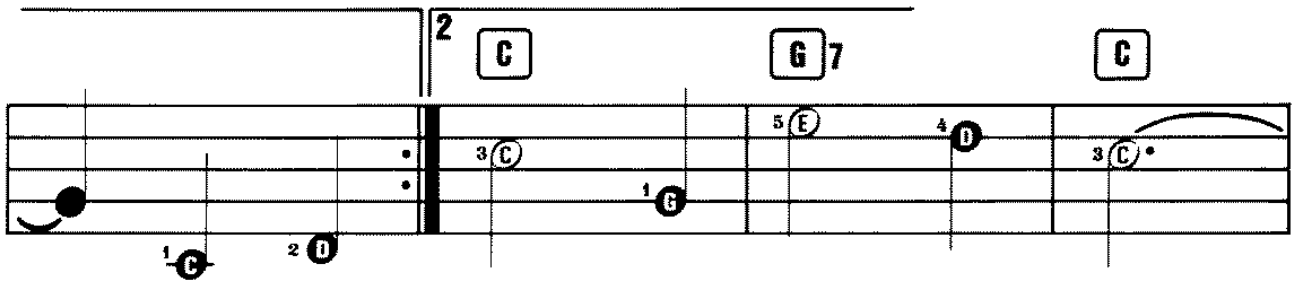
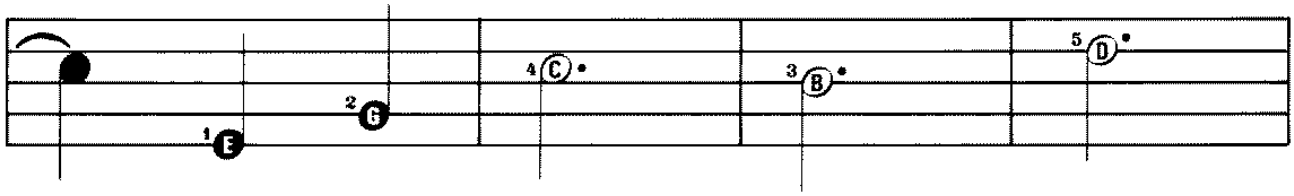
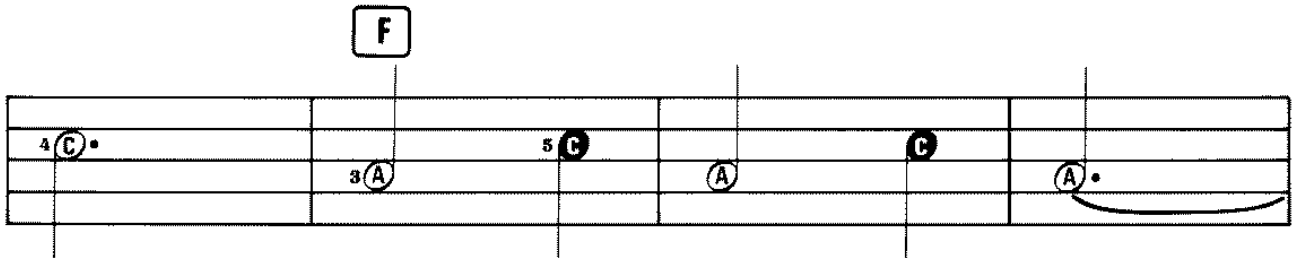
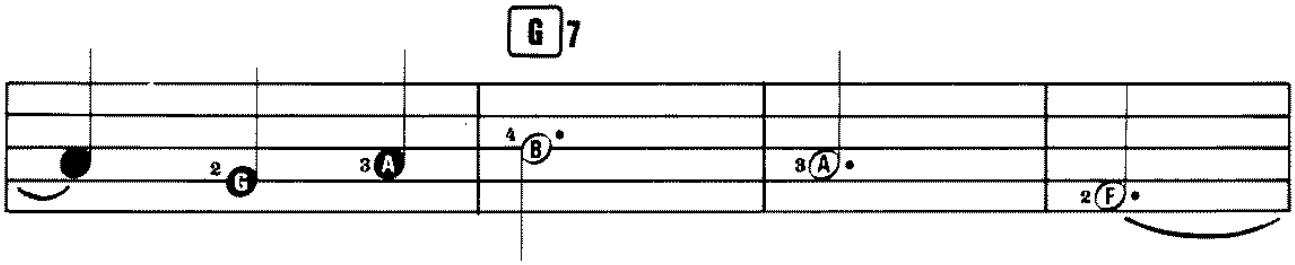
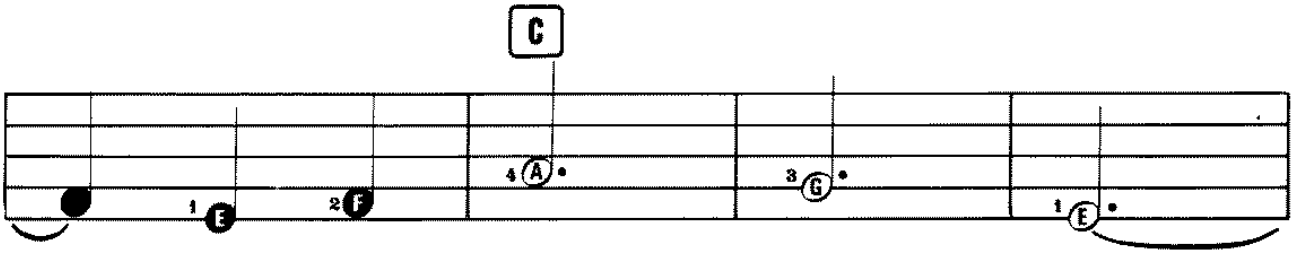
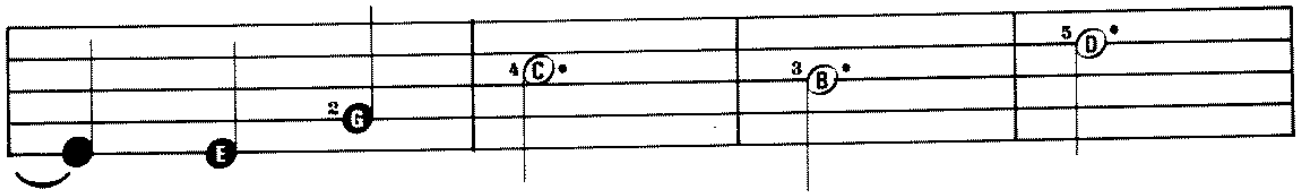

2
C
G7
C

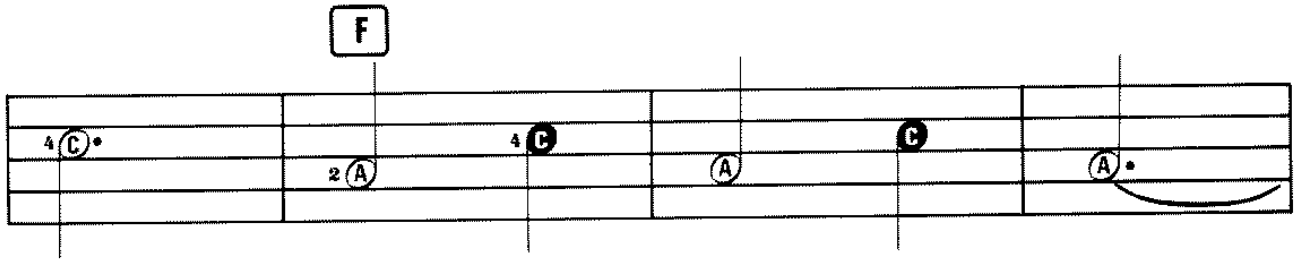


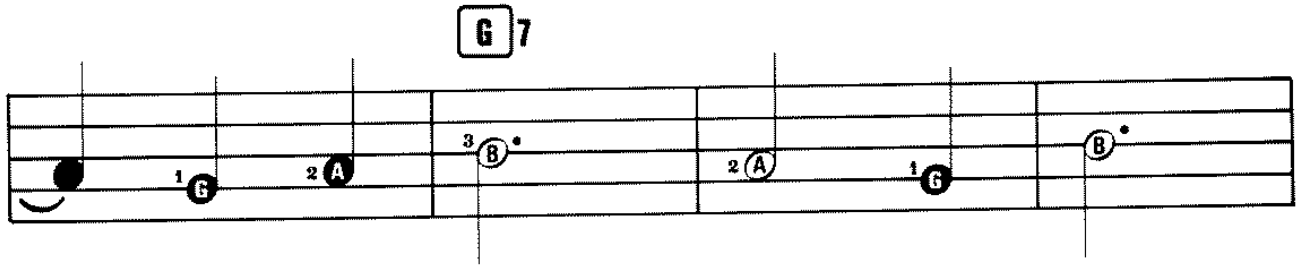

F

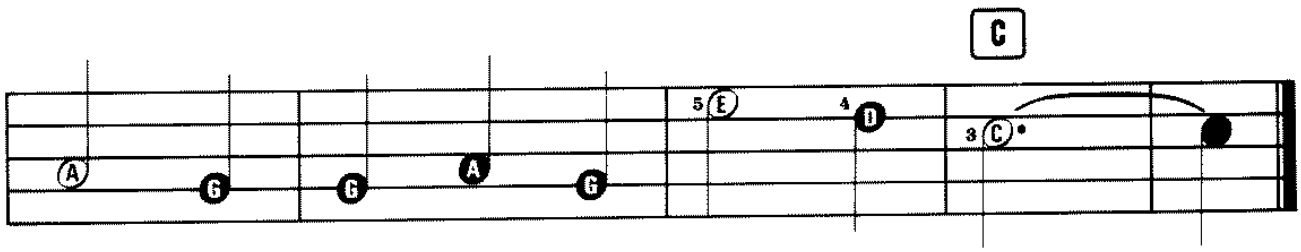

G7


C


E
2 G
4 C
3 B
5 D


F
4 C
2 A
4 C
A
C
A


G 7
1 G
2 A
3 B
2 A
1 G
B


C
A
G
G
A
G
5 E
4 D
3 C

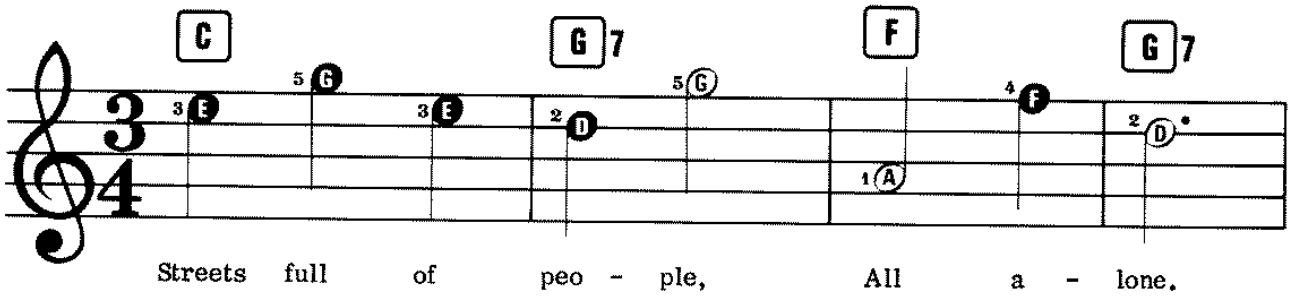
Everyone's Gone To The Moon

Words & Music by
Jonathan King

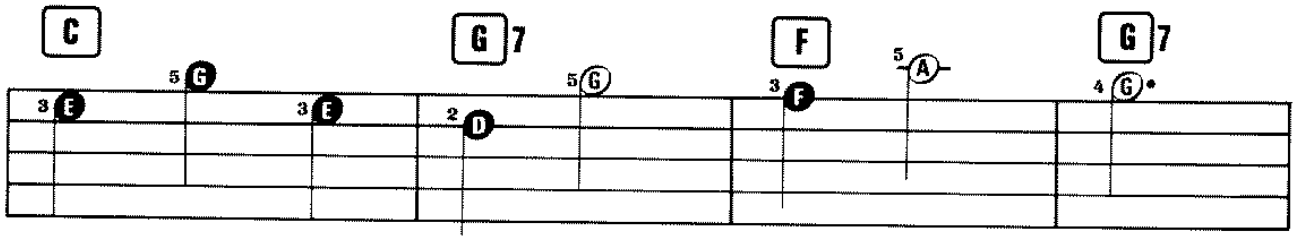
Suggested Registration:
STRINGS
or
PIANO

Rhythm:
WALTZ

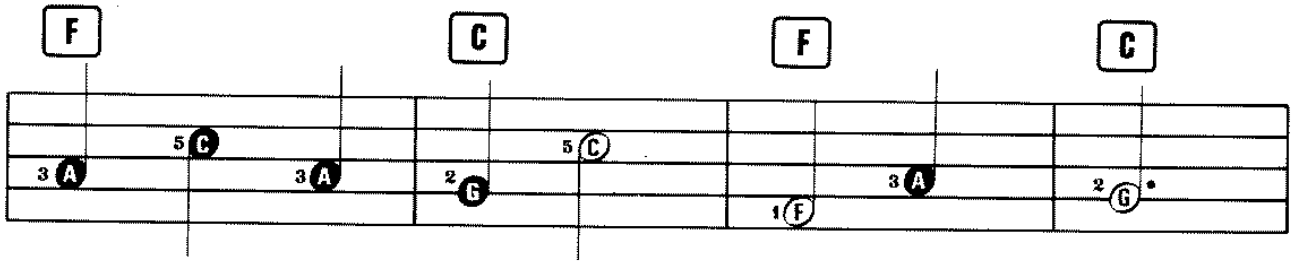
Tempo:
MEDIUM



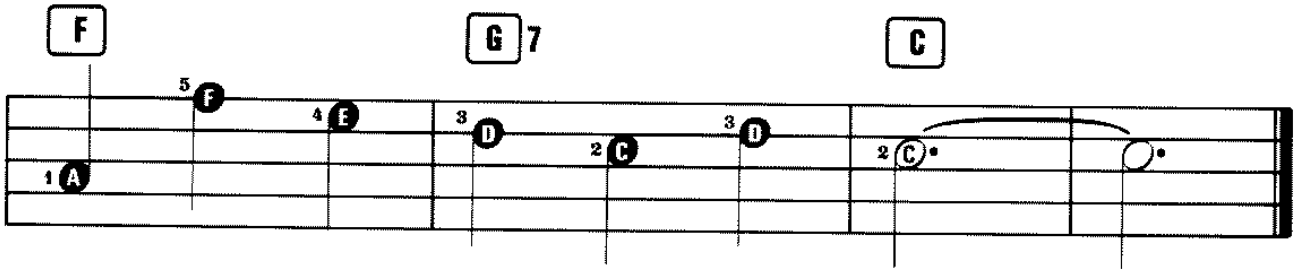
Streets full of peo - ple, All a - lone.



Roads full of hou - ses, Nev - er home.



Church full of sing - ing, Out of tune,



Ev - 'ry - one's Gone To The Moon.

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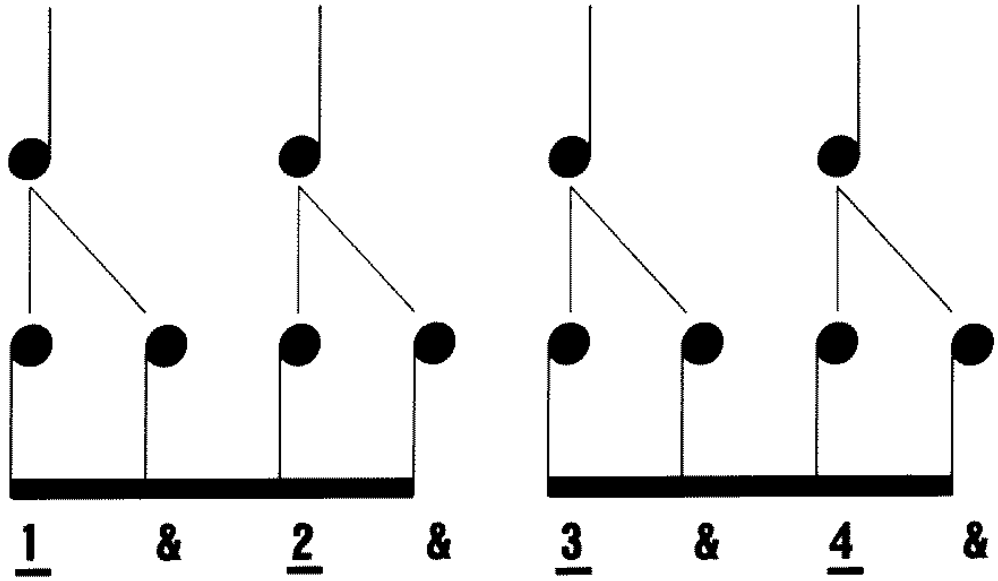
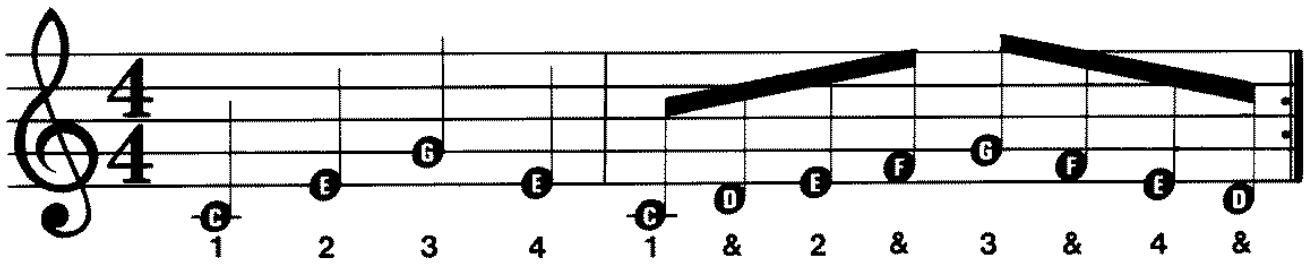
The Eighth Note has a tail:

In pairs, and groups of 4, the tails become *beams*:

The Eighth Note has a time value that is one-half of a Quarter Note. A pair of Eighth Notes therefore equal one Quarter Note:



The "&" used in the Eighth Note count is one way to split the Quarter Note beat.



Another method is to tap your foot in time to the beat. Each down-and-up movement of the toe is a pair of Eighth Notes forming 1 beat.

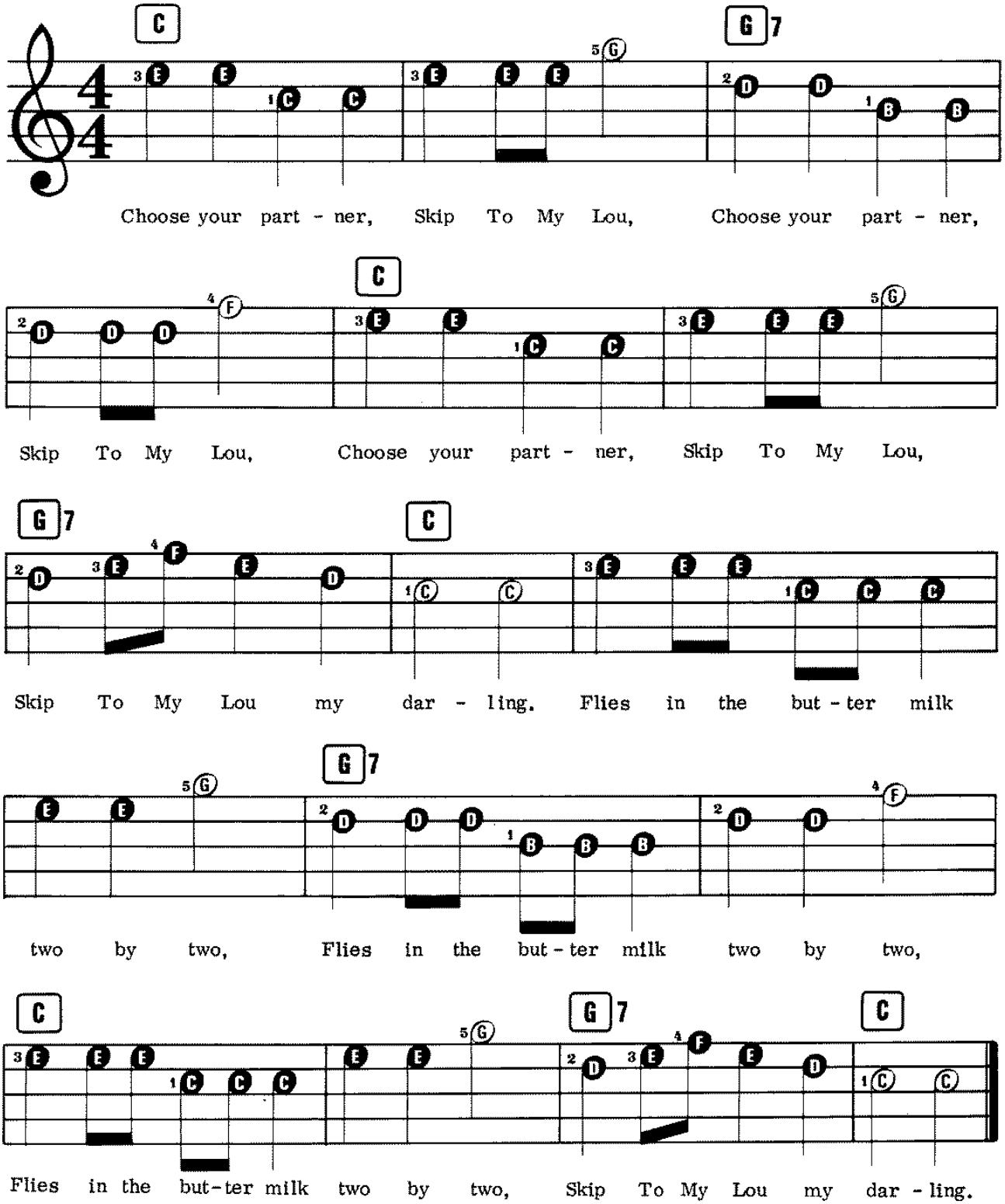
Skip To My Lou

Traditional

Suggested Registration:
BANJO
or
PIANO

Rhythm:
SWING

Tempo:
MEDIUM


C
G7
Choose your part - ner, Skip To My Lou, Choose your part - ner,
C
Skip To My Lou, Choose your part - ner, Skip To My Lou,
G7
C
Skip To My Lou my dar - ling. Flies in the but - ter milk
G7
two by two, Flies in the but - ter milk two by two,
C
G7
C
Flies in the but-ter milk two by two, Skip To My Lou my dar - ling.

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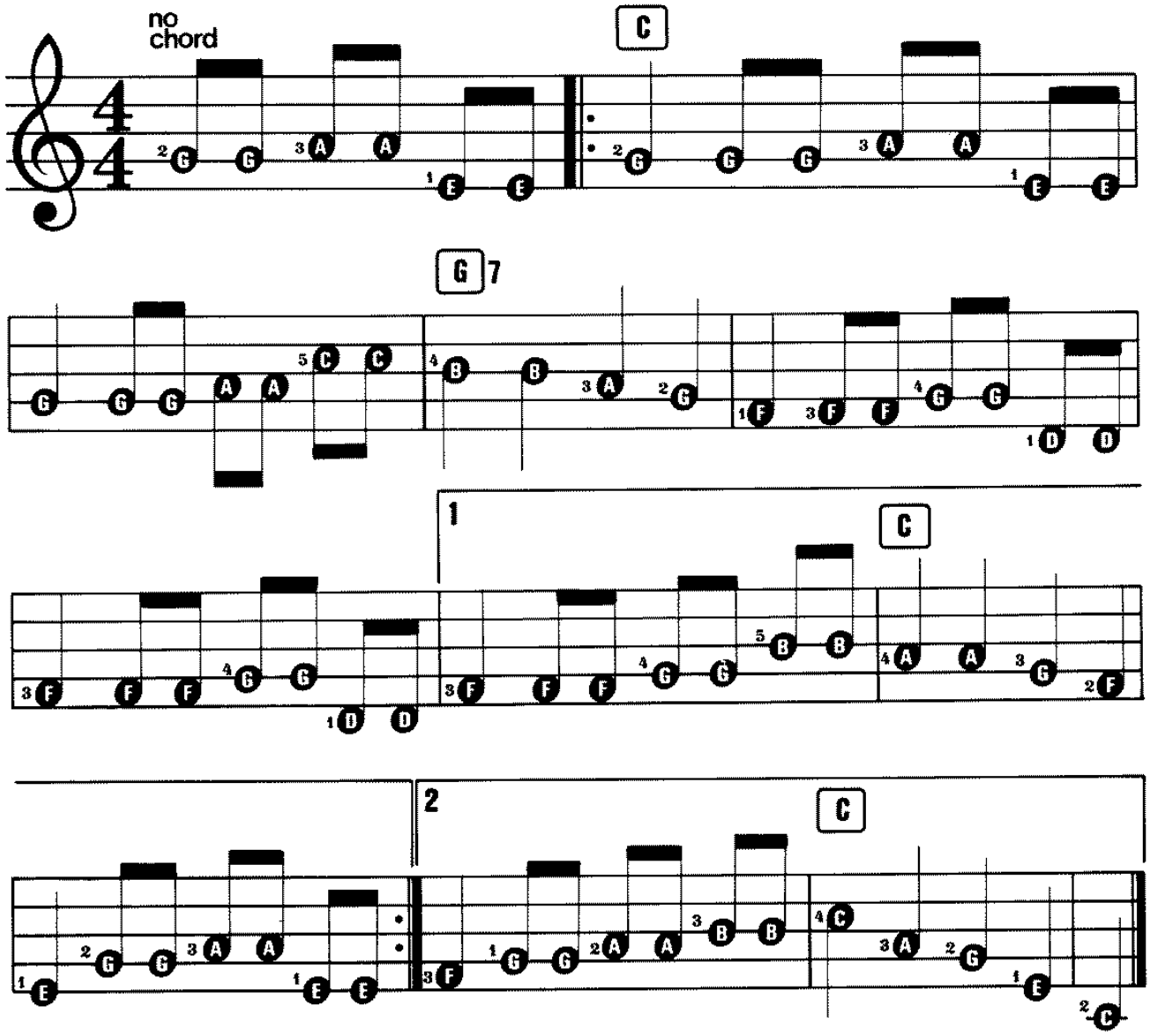
Birdie Song/Birdie Dance

Words & Music by
Werner Thomas & Terry Rendall

Suggested Registration:
VIBRAPHONE
or
JAZZ ORGAN

Rhythm:
SWING
or
ROCK

Tempo:
MEDIUM



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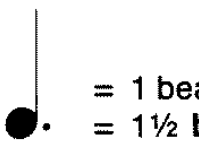
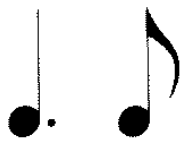
The Dotted Quarter Note.
When a dot appears after the Quarter Note, its value is increased by one half:



= 1 beat, + "½ for the dot"
= 1½ **beats.**

The Dotted Quarter Note is usually followed by an Eighth Note to make a full two-beat phrase:



New chord: C7

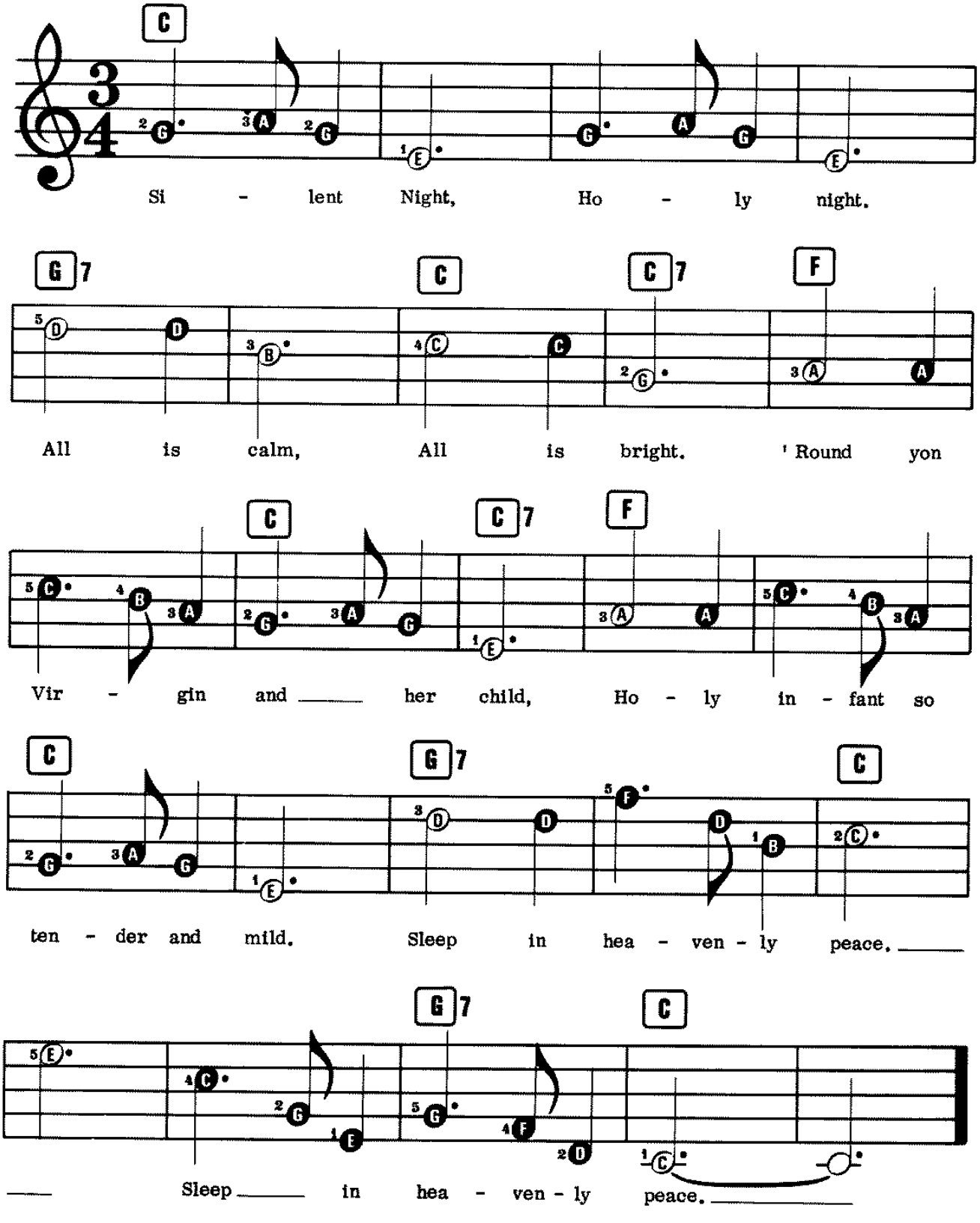
Silent Night

Words & Music by
Joseph Mohr & Franz Gruber

Suggested Registration:
STRINGS
or
FLUTE

Rhythm:
WALTZ

Tempo:
MEDIUM


C
Si - lent Night, Ho - ly night.
G7 C C7 F
All is calm, All is bright. 'Round yon
C C7 F
Vir - gin and her child, Ho - ly in - fant so
C G7 C
ten - der and mild. Sleep in hea - ven - ly peace.
G7 C
Sleep in hea - ven - ly peace.

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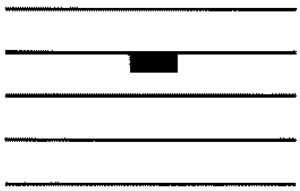
Rests. All our music so far has been a variety of different sounding notes, with a mixture of note values to give rhythm to the flow of musical sounds.

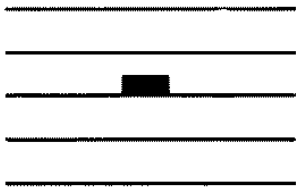
There are moments in all kinds of music however, when a complete silence is briefly needed. These rests are also handy for the casual fingering or "sound" change!

Rests are musical symbols that are written in the staff, and like music notes, each rest has a time value:

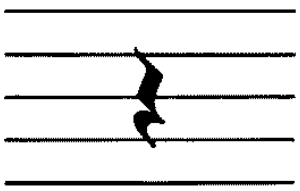
WHOLE REST
(4 Beats)



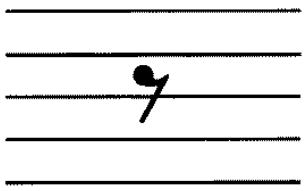
HALF REST
(2 Beats)

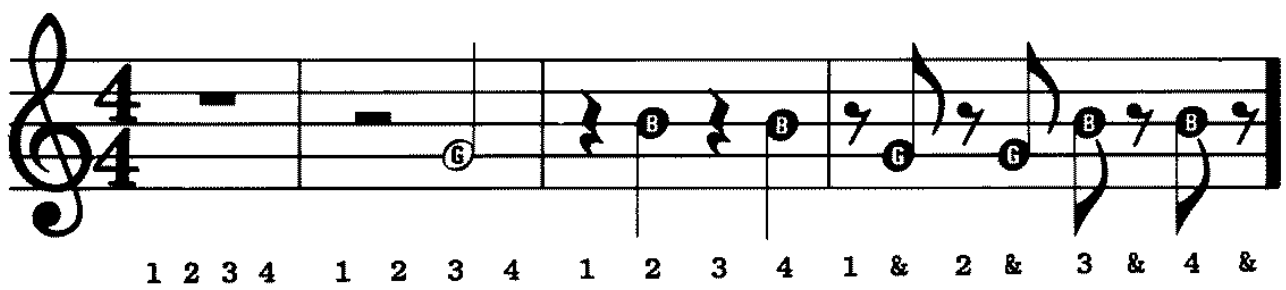


QUARTER REST
(1 Beat)



EIGHTH REST
(½ Beat)





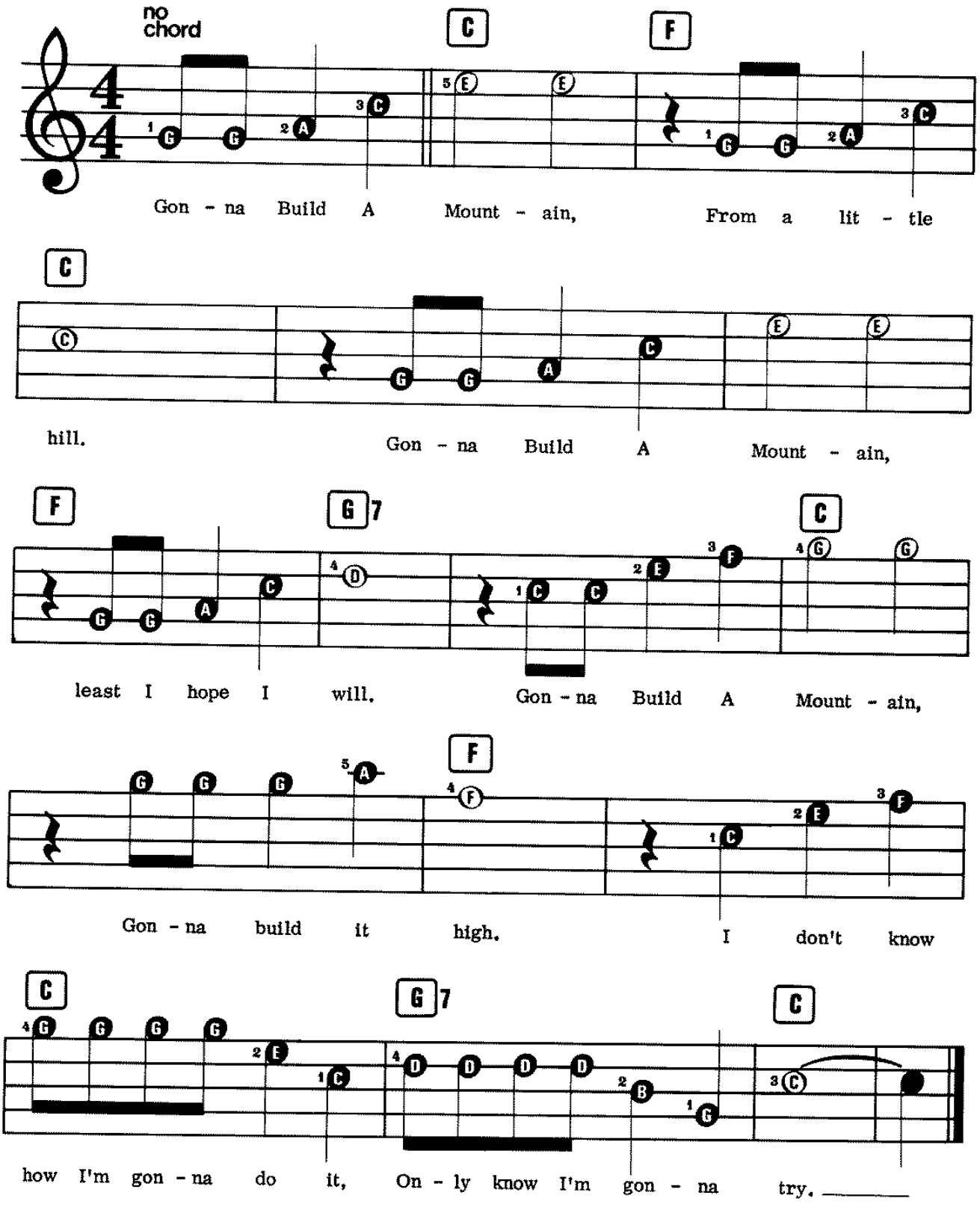
Gonna Build A Mountain

Words & Music by
Leslie Bricusse & Anthony Newley

Suggested Registration:
PIANO
or
JAZZ ORGAN

Rhythm:
SWING

Tempo:
MEDIUM


no chord
C
F
Gon - na Build A Mount - ain, From a lit - tle
C
hill. Gon - na Build A Mount - ain,
F
G7
C
least I hope I will. Gon - na Build A Mount - ain,
F
Gon - na build it high. I don't know
C
G7
C
how I'm gon - na do it, On - ly know I'm gon - na try.

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Minor Chords. The next song introduces the *Minor* chords: Em Am

When using automatic chord accompaniment, your Keyboard Owner's Manual will explain the simple two-finger key position in the left hand that produces Minor chord accompaniment.

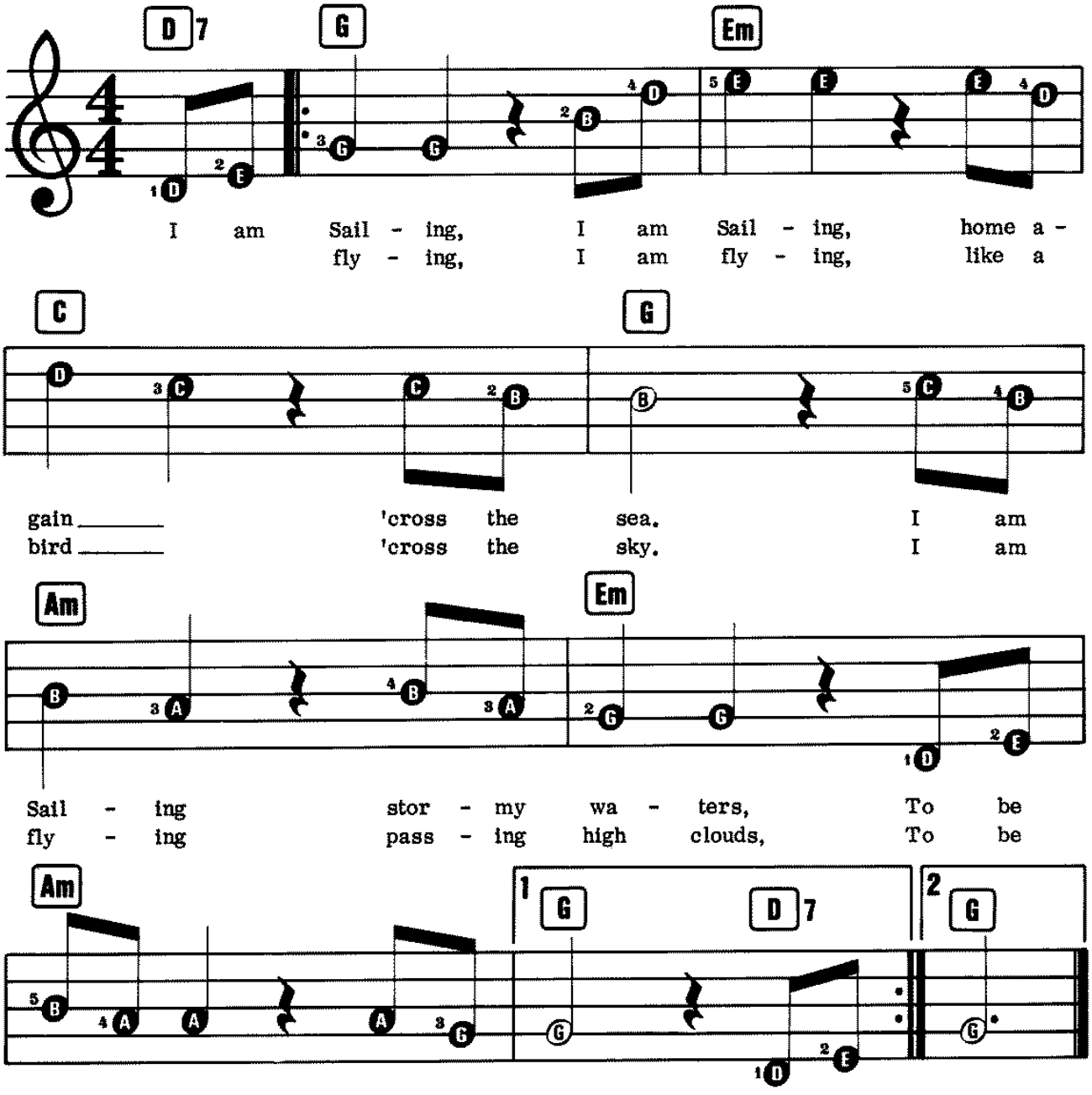
Sailing

Words & Music by
Gavin Sutherland

Suggested Registration:
STRINGS
or
PIANO

Rhythm:
SOFT ROCK

Tempo:
MEDIUM SLOW


D7 G Em
I am Sail - ing, I am Sail - ing, home a -
fly - ing, I am fly - ing, like a
C G
gain 'cross the sea. I am
bird 'cross the sky. I am
Am Em
Sail - ing stor - my wa - ters, To be
fly - ing pass - ing high clouds, To be
Am 1 G D7 2 G
near you, To be free. I am
with you, To be free.

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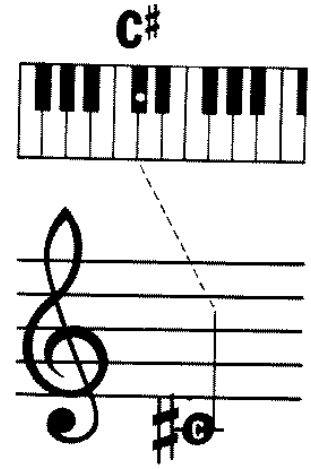
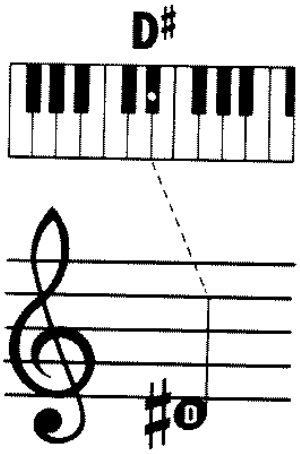
Sharps and flats. By the occasional use of the black notes on your keyboard, SFX music now opens up the way for you to play all the great songs in the SFX music books.

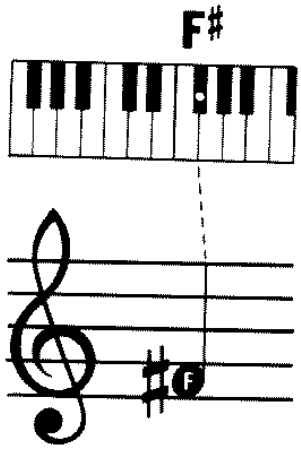
This music symbol is the **sharp**: ♯

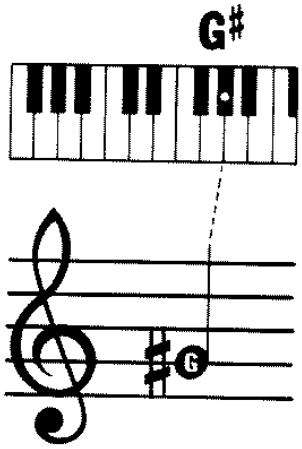
When it appears just before a note, simply play the *black key* that lies immediately to the *right* of the white key.

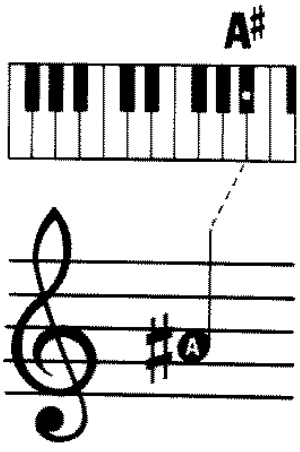
This has the effect of **sharp**ening the musical pitch of the written note:











The next song introduces three new chords:

Dm E7 A7

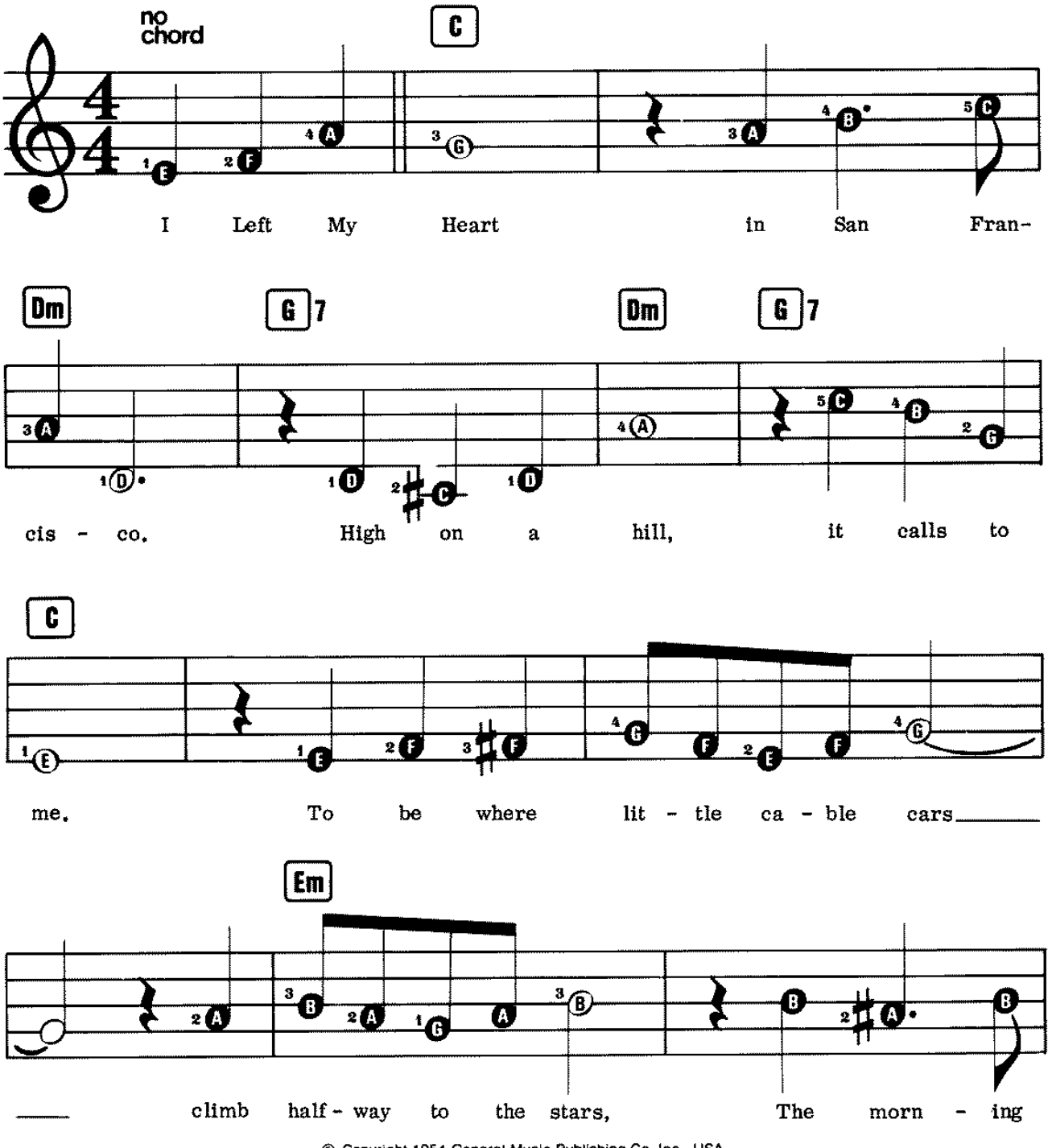
I Left My Heart In San Francisco

Words by Douglas Cross
Music by George Cory

Suggested Registration: STRINGS or PIANO

Rhythm: SWING

Tempo: MEDIUM


no chord
C
I Left My Heart in San Fran-
Dm
G7
Dm
G7
cis - co. High on a hill, it calls to
C
me. To be where lit - tle ca - ble cars
Em
climb half - way to the stars, The morn - ing

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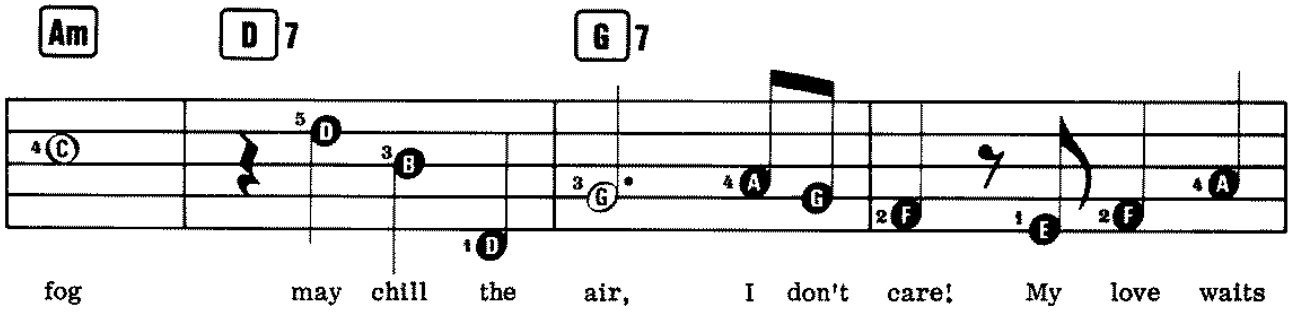
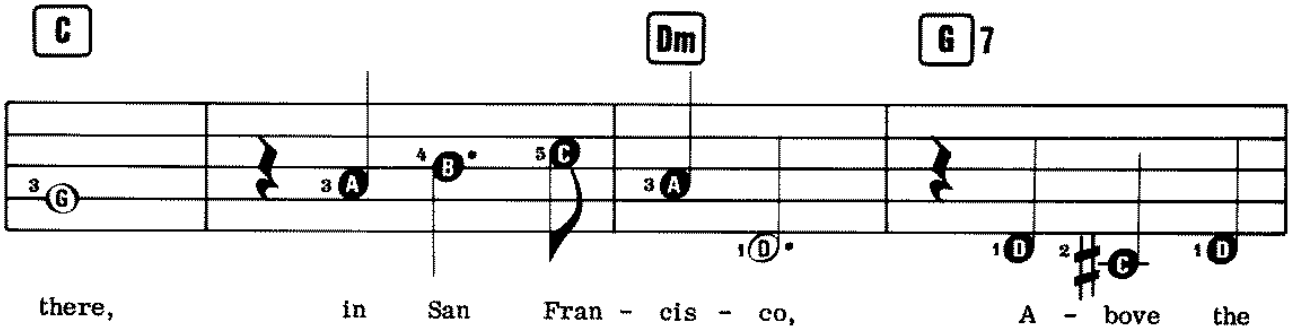
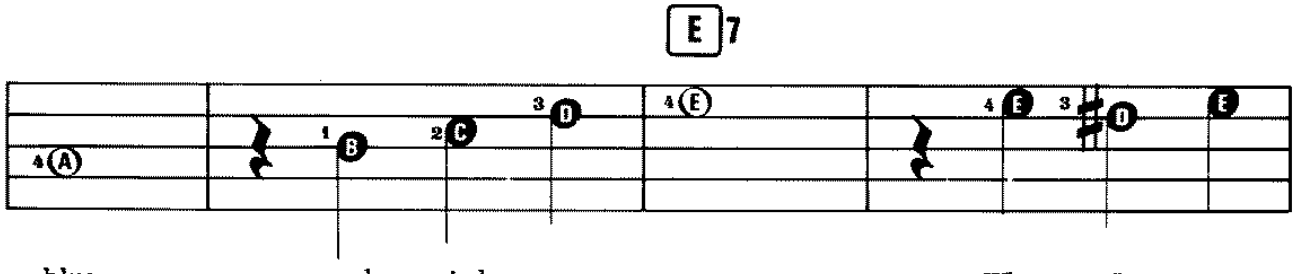


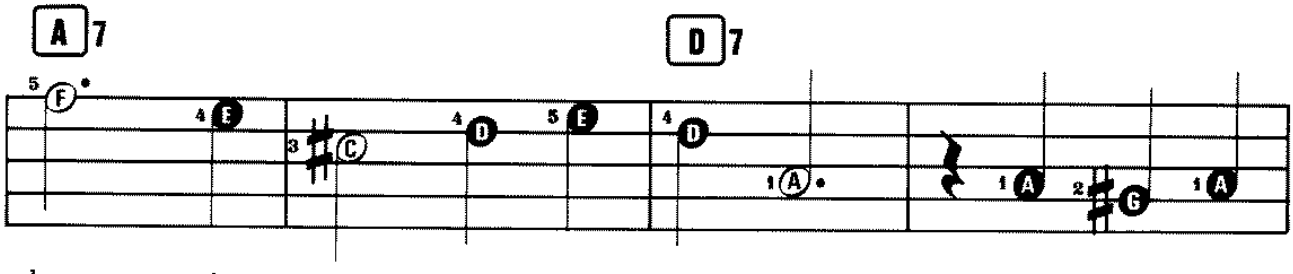
fog may chill the air, I don't care! My love waits



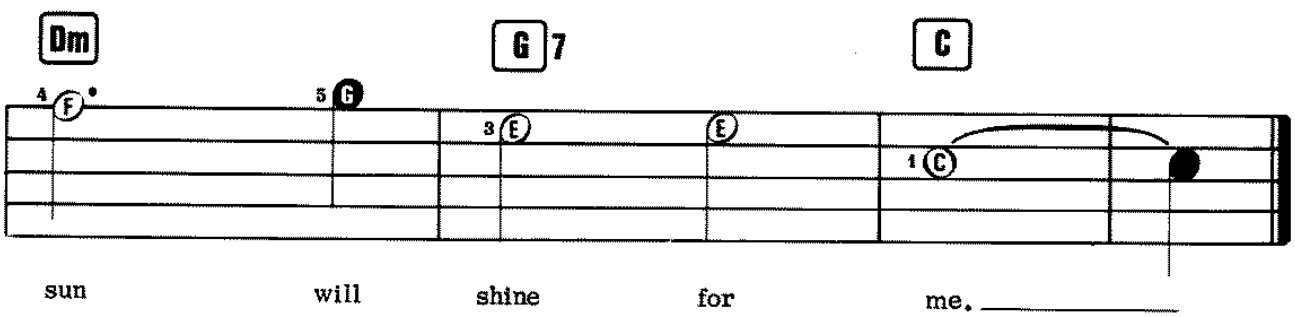
there, in San Fran - cis - co, A - bove the



blue and wind - y sea. When I come



home to you, San Fran - cis - co, your gold - en



sun will shine for me.

New chords: Bm F♯m

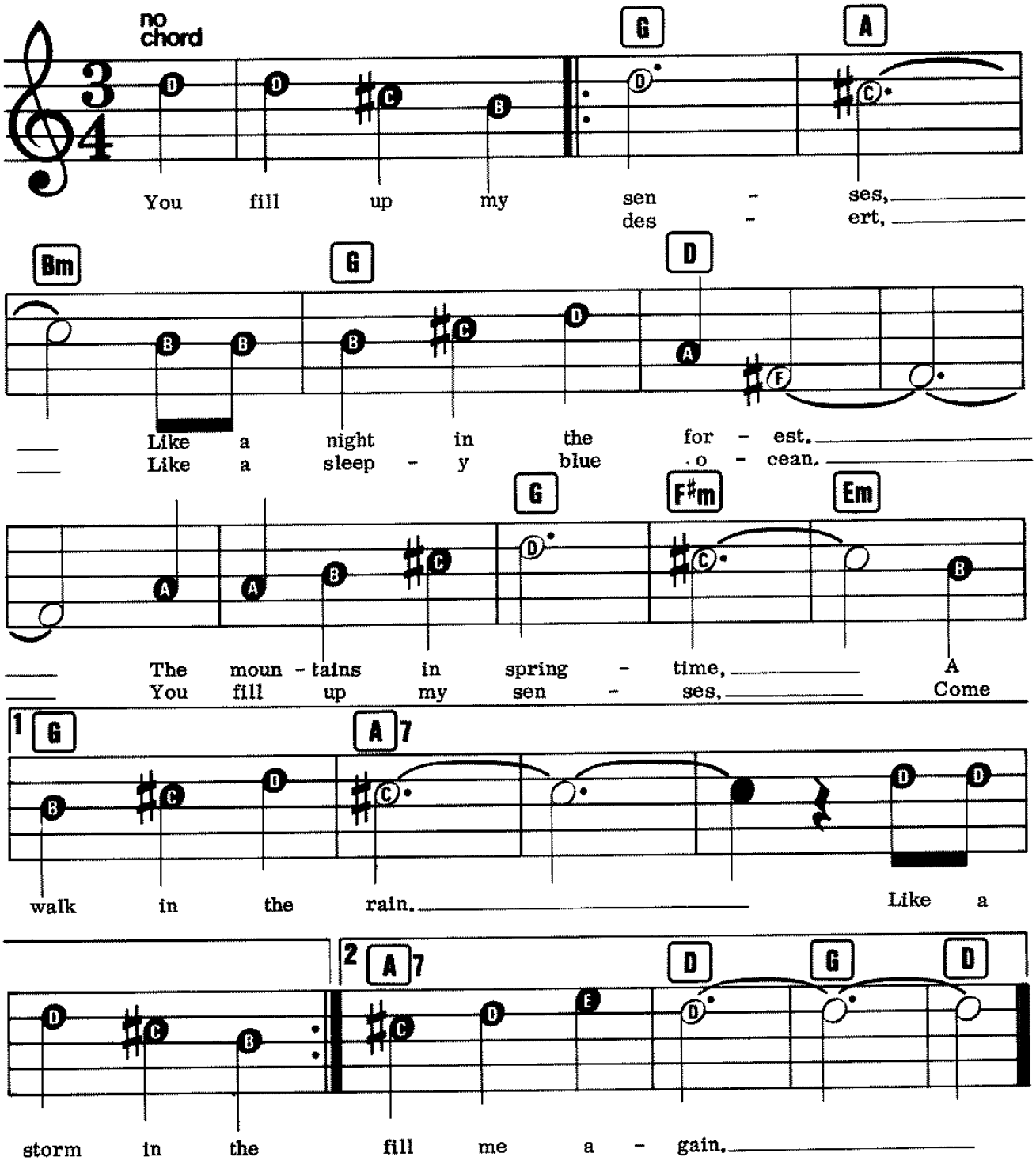
Annie's Song

Words & Music by John Denver

Suggested Registration: STRINGS or PIANO

Rhythm: WALTZ

Tempo: MEDIUM



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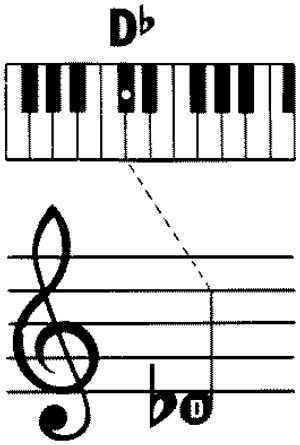
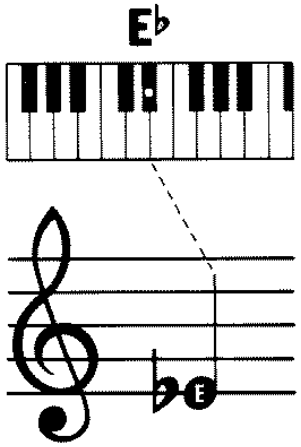
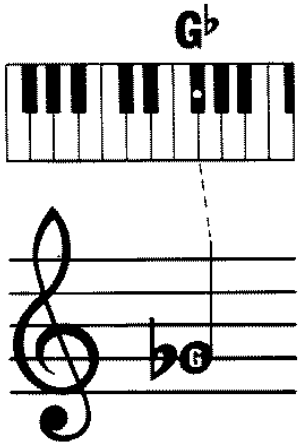
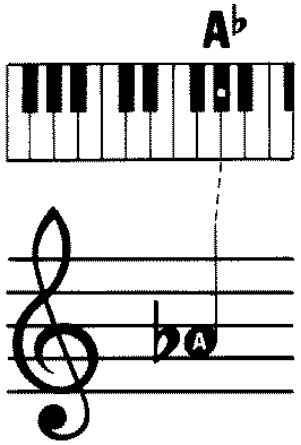
This is the music symbol called the **flat**: ♭

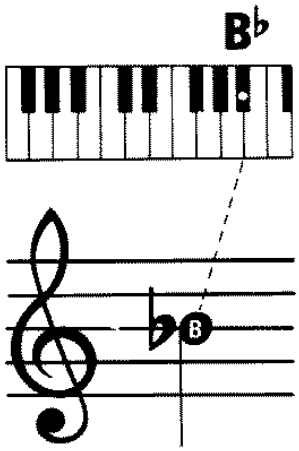
A flat placed before a note tells you to play the *black key* lying immediately to the **left** of the *white key*. This time, the musical pitch becomes **flat**tened:











New chords: E♭ Cm Fm B♭7 Gm

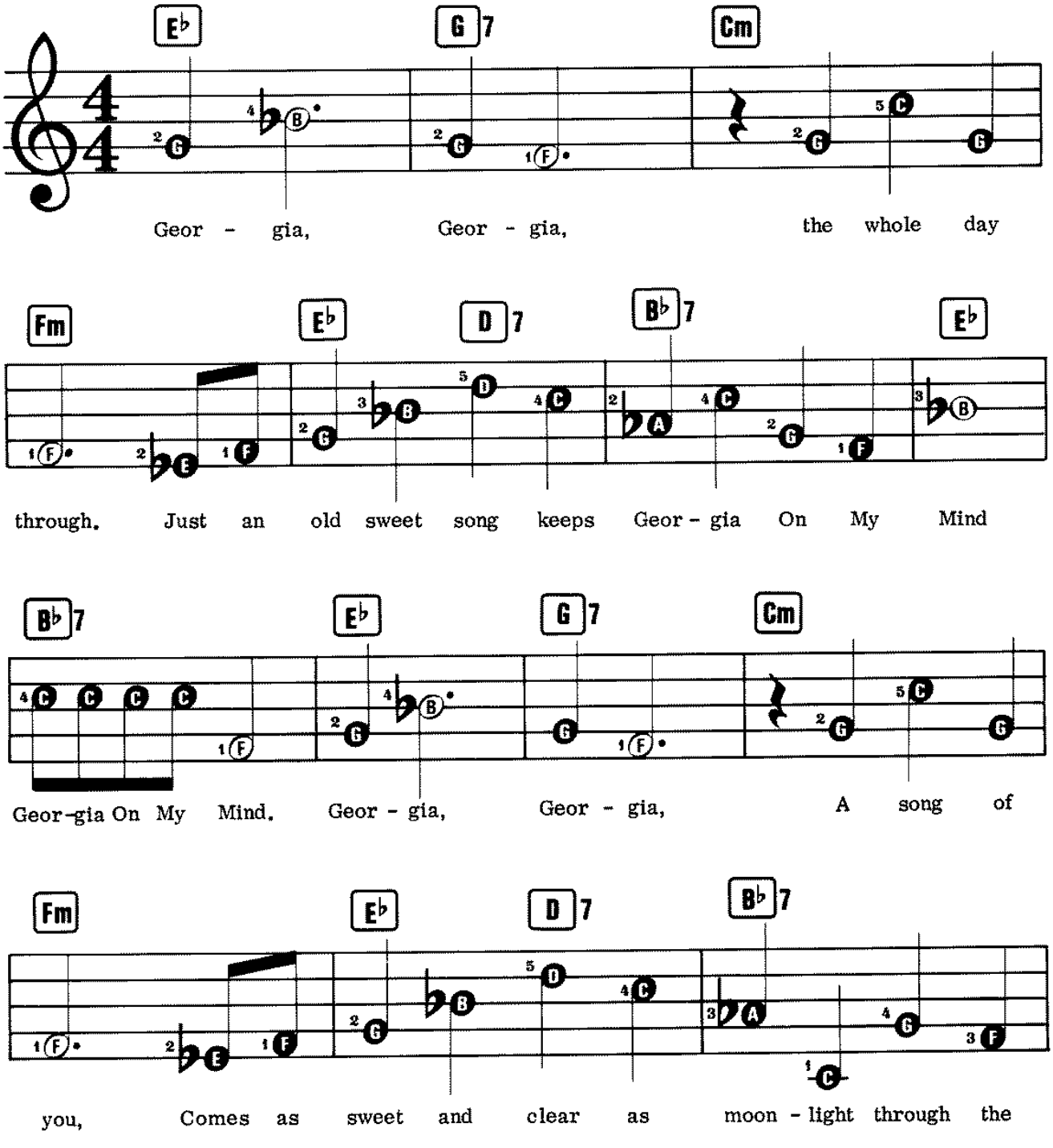
Georgia On My Mind

Words by Stuart Gorrell
Music by Hoagy Carmichael

Suggested Registration: TRUMPET or JAZZ ORGAN

Rhythm: SWING

Tempo: MEDIUM


E♭ G7 Cm
Geor - gia, Geor - gia, the whole day
Fm E♭ D7 B♭7 E♭
through. Just an old sweet song keeps Geor - gia On My Mind
B♭7 E♭ G7 Cm
Geor-gia On My Mind. Geor - gia, Geor - gia, A song of
Fm E♭ D7 B♭7
you, Comes as sweet and clear as moon - light through the

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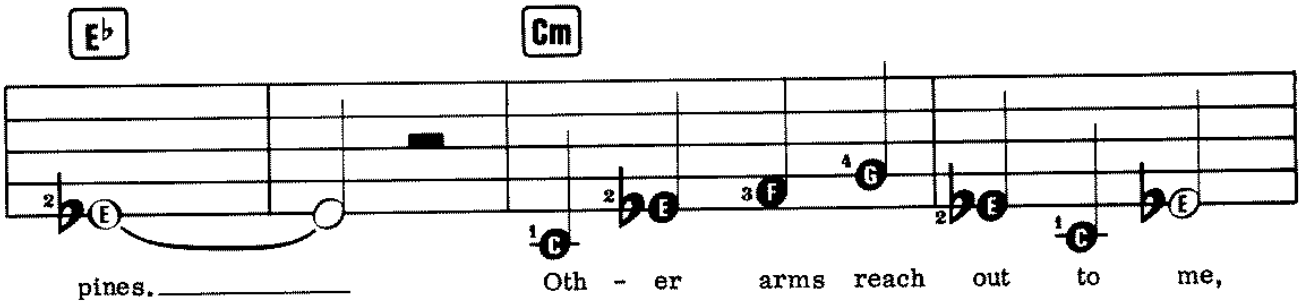
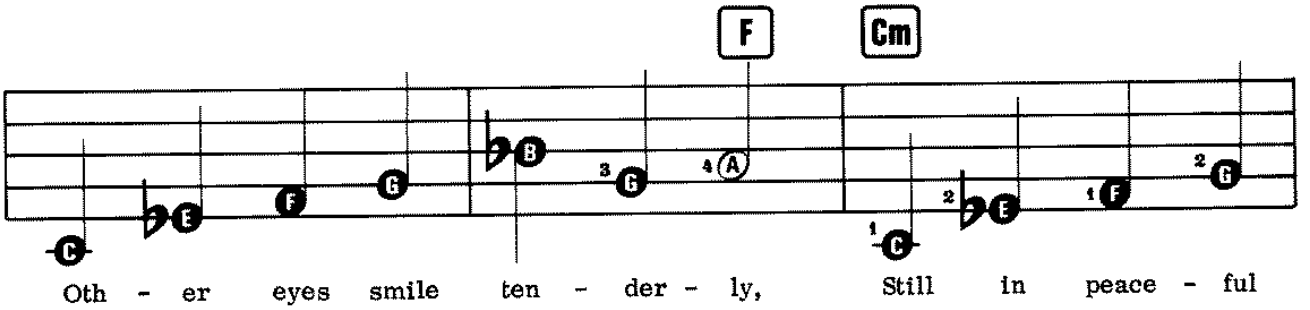
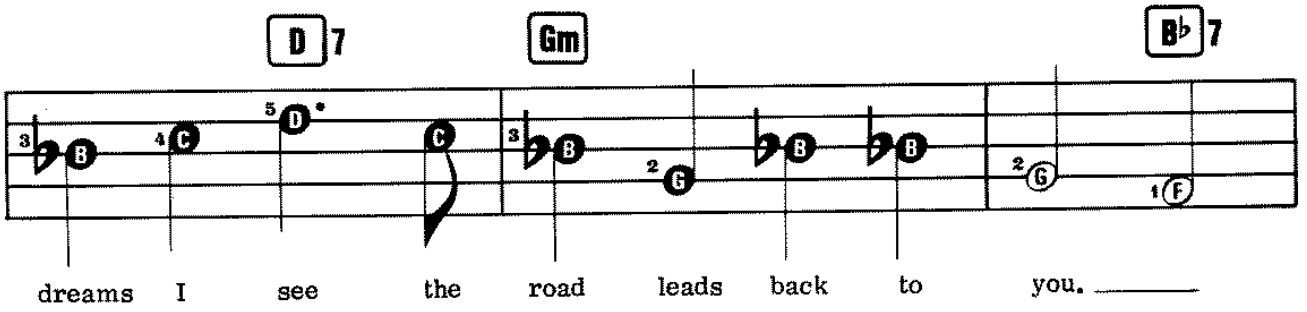
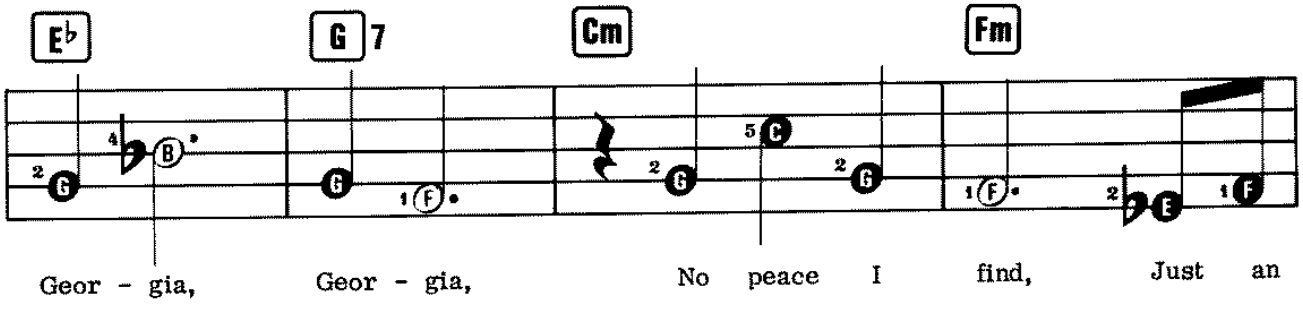
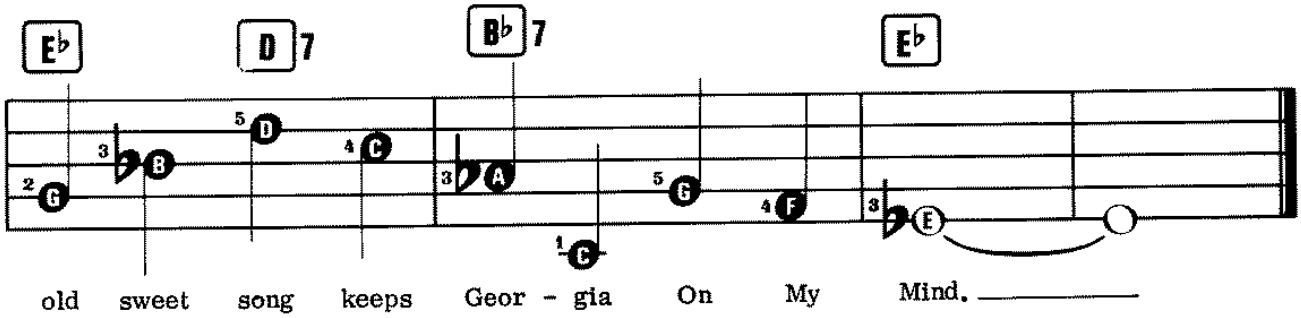

E♭
Cm
pines.
Oth - er arms reach out to me,


F
Cm
Oth - er eyes smile ten - der - ly,
Still in peace - ful


D 7
Gm
B♭ 7
dreams I see the road leads back to you.


E♭
G 7
Cm
Fm
Geor - gia,
Geor - gia,
No peace I find,
Just an


E♭
D 7
B♭ 7
E♭
old sweet song keeps Geor - gia On My Mind.

Sometimes, a tune will contain both sharps and flats:

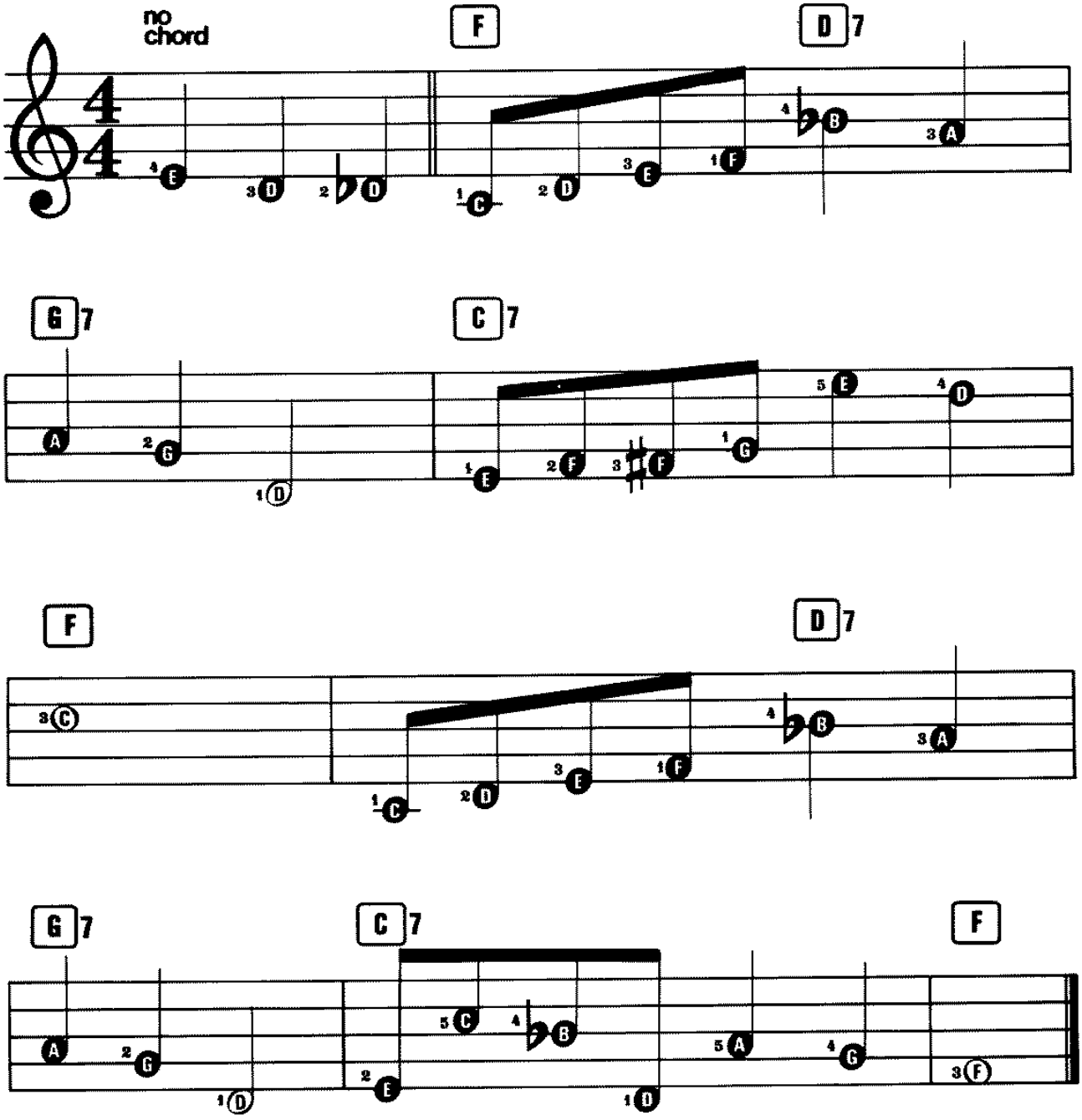
Melody Of Love

Music by H. Engelmann

Suggested Registration:
OBOE
or
PIANO

Rhythm:
SWING
or
SOFT ROCK

Tempo:
MEDIUM



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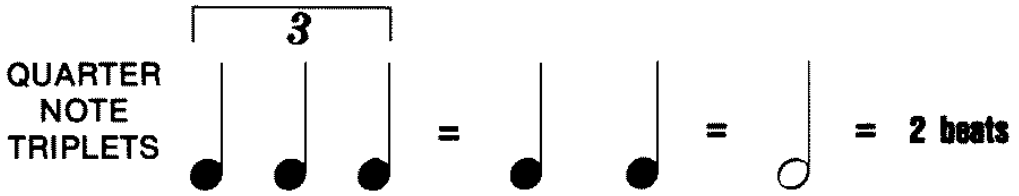
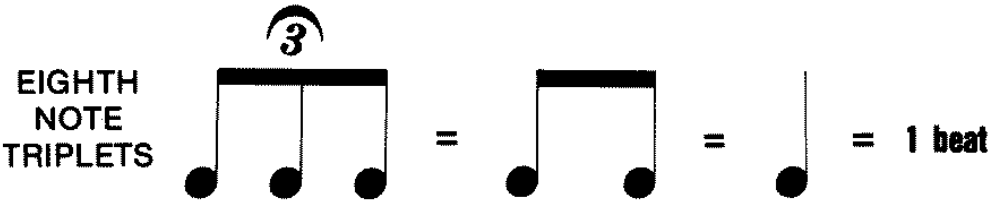
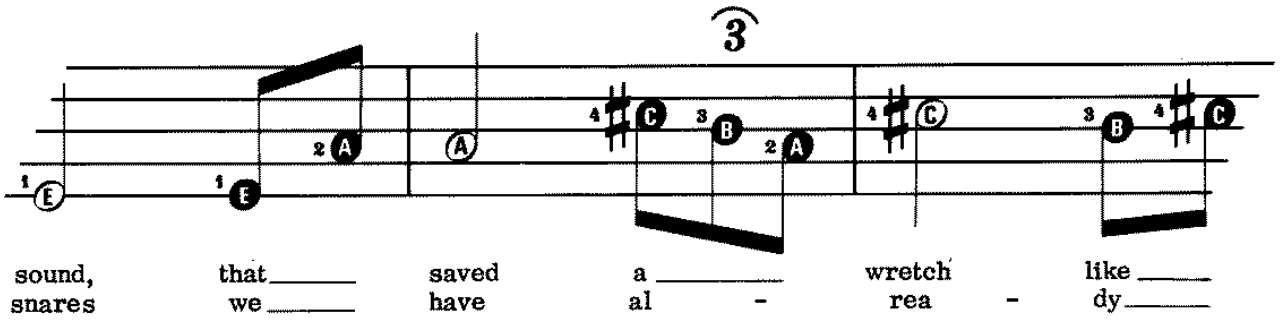
The Triplet. This is a group of *three notes* that are all played in the same amount of time as *two notes* of the same value.

The triplet has a small figure 3 placed either above or below the note group:





The religious ballad "Amazing Grace" has *Eighth Note Triplets* that contrast effectively with pairs of *Eighth Notes* in other measures:



The words **D.S. al Fine** appear at the end of the music. This means return to the **sign:—**

The music is then played through again, and ends at **Fine** in the usual manner.

"Amazing Grace" is an extended arrangement that uses several sharps in the first chorus, followed by a 'lift' in the music pitch for the second chorus. This is known as a **key change**, and flats become a feature of the new key:

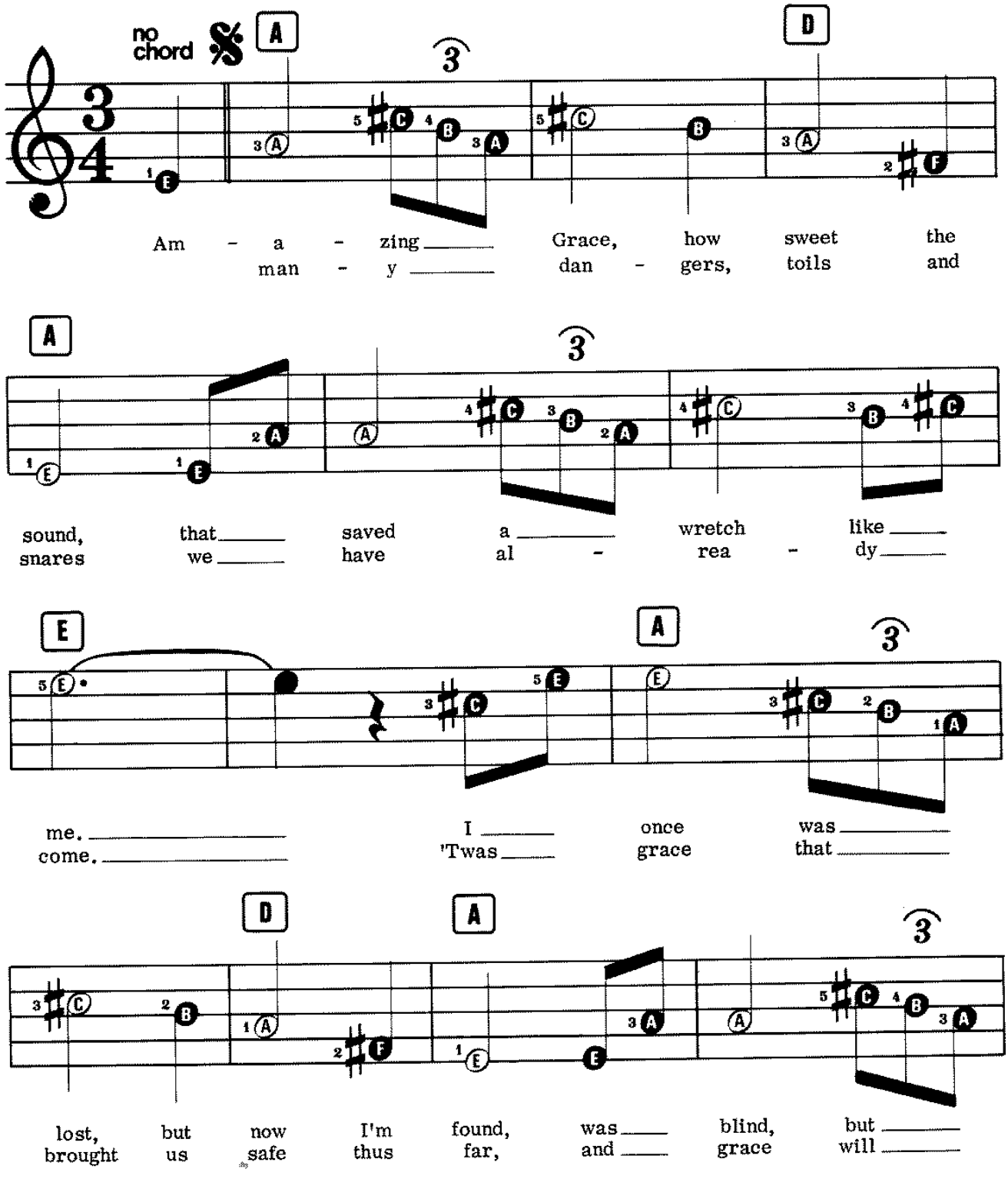
Amazing Grace

Traditional

Suggested Registration:
STRINGS
or
TRUMPET

Rhythm:
WALTZ

Tempo:
MEDIUM


no chord
A
D
A
E
A
D
A
Am - a - zing Grace, how sweet the
man - y dan - gers, toils and
sound, that saved a wretch like
snares we have al - rea - dy
me. I once was
come. 'Twas grace that
lost, but now I'm found, was blind, but
brought us safe thus far, and grace will

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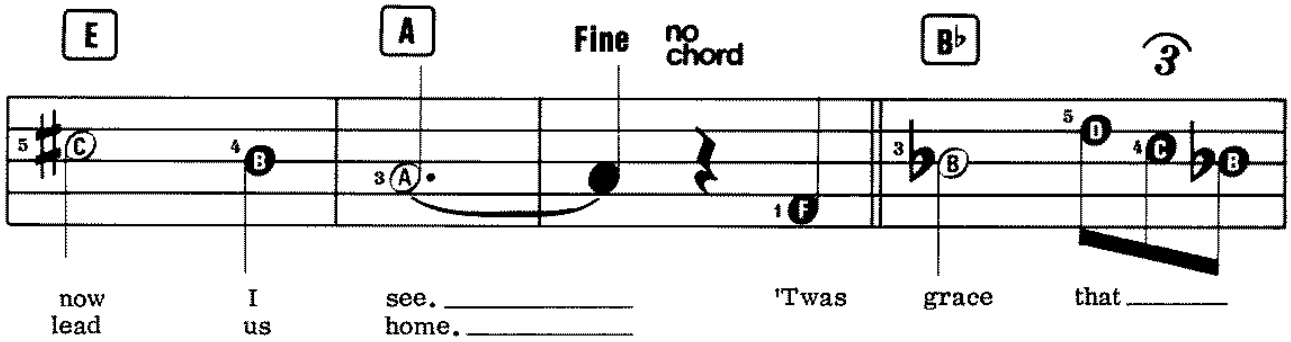
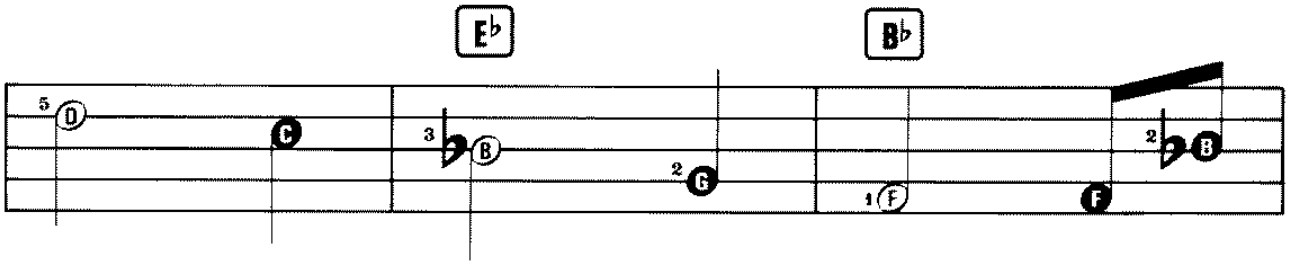
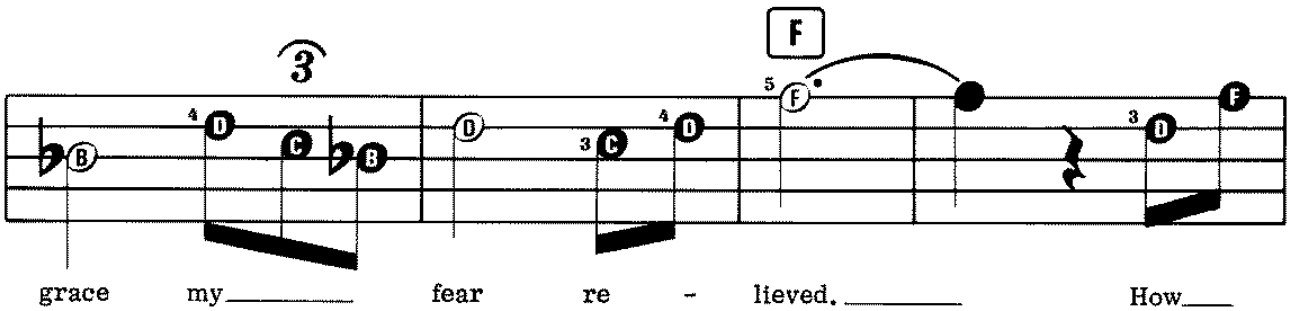
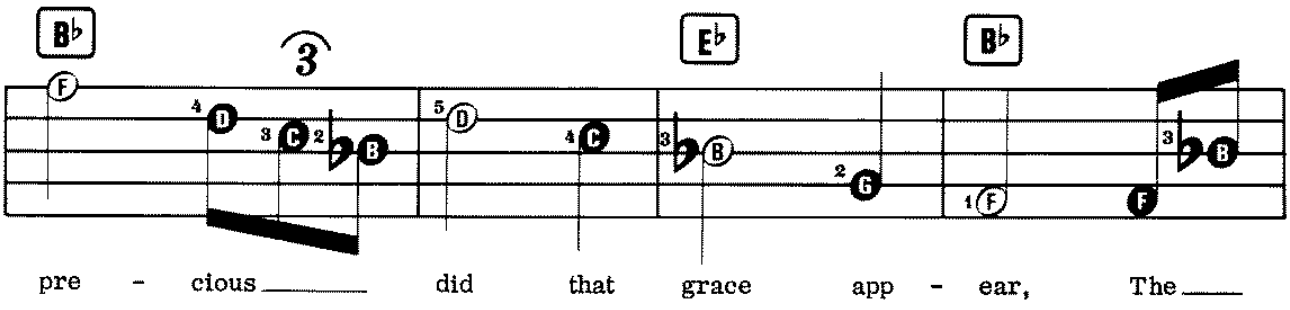
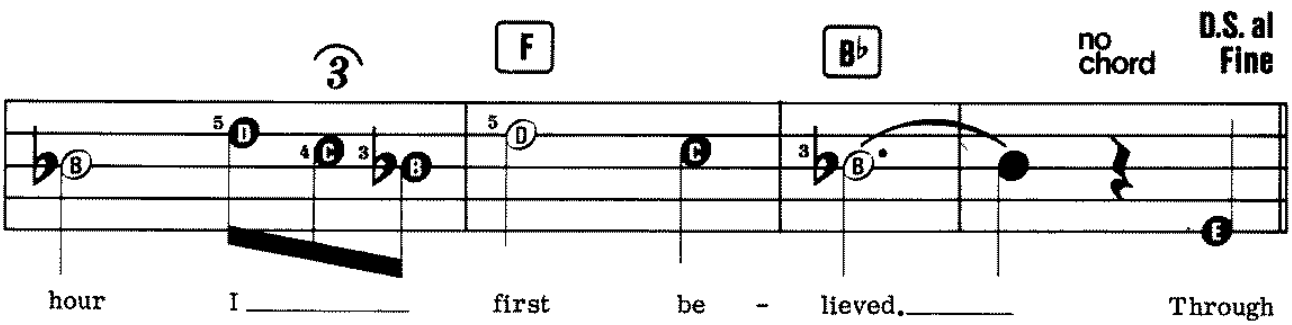

E
A
Fine
no chord
B♭
3
now I see. 'Twas grace that
lead us home.


E♭
B♭
taught my heart to fear, and


3
F
grace my fear re - lieved. How


B♭
3
E♭
B♭
pre - cious did that grace app - ear, The


3
F
B♭
no chord
D.S. al Fine
hour I first be - lieved. Through

Left Hand Fingered Chords. Although this book has centered around the automatic features on your keyboard that provide such effective accompaniment to SFX songs, there is an interesting alternative in using *Left Hand Fingered Chords*. Accompaniment for the melody is made with the left hand playing groups of three or four notes — the chords — in the lower section of your keyboard.

If your keyboard can be switched from 'Automatic' to 'Fingered' accompaniment mode, it is recommended that you learn this type of chord playing.

The step-by-step learning and use of fingered chords will open up exciting new ventures into the world of creative music making through SFX publications.

MASTER CHORD CHART

	MAJOR	MINOR	SEVENTH	MINOR SEVENTH
C	5 2 1	5 2 1	5 3 2 1	5 3 2 1
C♯ D♭	4 2 1	4 2 1	4 3 2 1	4 3 2 1
D	5 3 1	5 2 1	5 3 2 1	5 3 2 1
E♭	5 3 1	5 3 1	5 3 2 1	5 3 2 1
E	4 3 1	5 3 1	4 3 2 1	5 3 2 1
F	5 3 1	5 3 1	5 3 2 1	5 3 2 1
F♯ G♭	4 2 1	4 2 1	5 3 2 1	5 3 2 1
G	5 3 1	5 3 1	5 3 2 1	5 3 2 1
A♭	4 2 1	4 2 1	5 4 2 1	5 4 2 1
A	4 2 1	4 2 1	5 4 2 1	5 4 2 1
B♭	4 2 1	4 2 1	5 4 2 1	5 4 2 1
B	4 2 1	4 2 1	4 3 2 1	4 3 2 1

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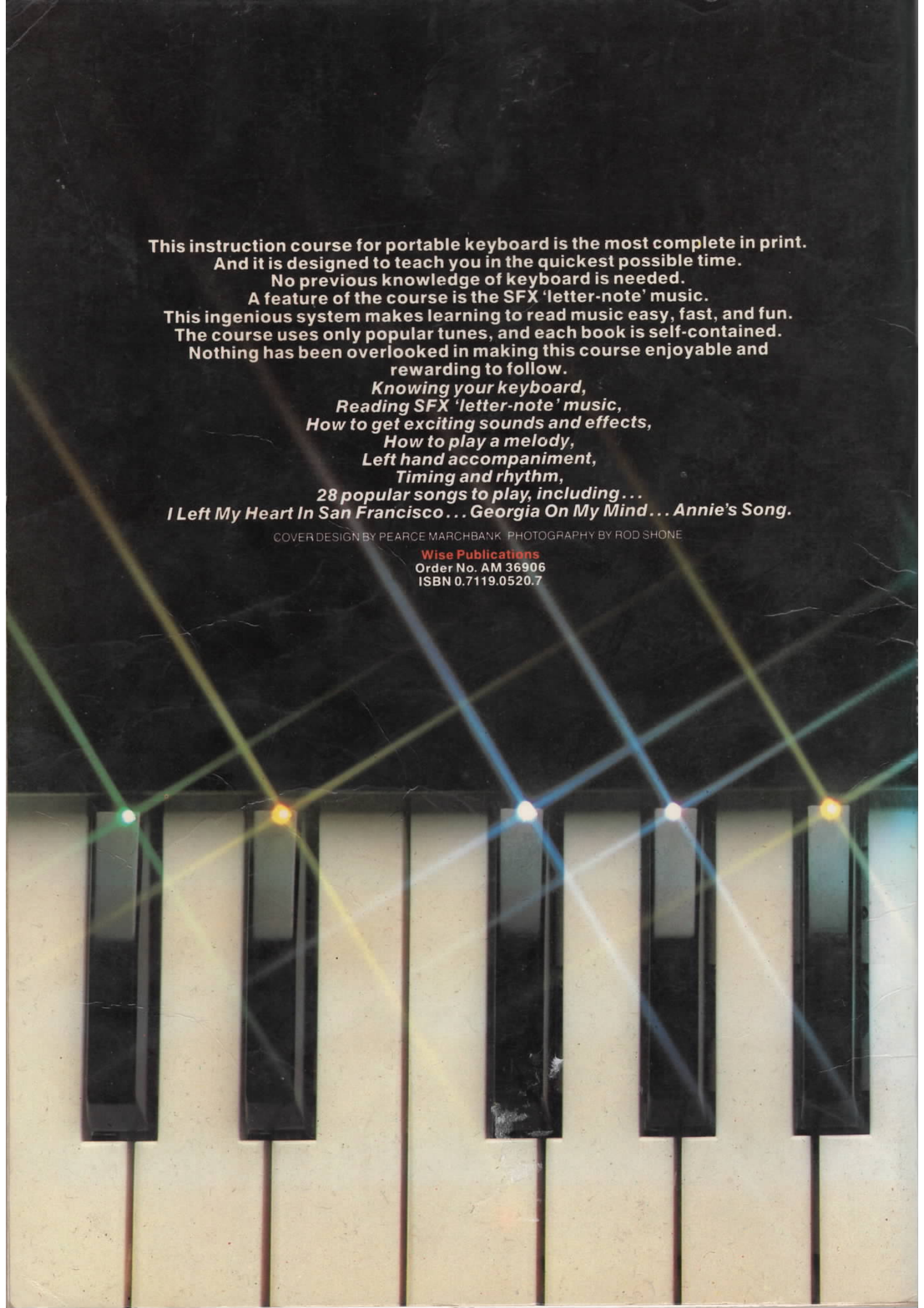

This instruction course for portable keyboard is the most complete in print.
And it is designed to teach you in the quickest possible time.
No previous knowledge of keyboard is needed.
A feature of the course is the SFX 'letter-note' music.
This ingenious system makes learning to read music easy, fast, and fun.
The course uses only popular tunes, and each book is self-contained.
Nothing has been overlooked in making this course enjoyable and rewarding to follow.

Knowing your keyboard,
Reading SFX 'letter-note' music,
How to get exciting sounds and effects,
How to play a melody,
Left hand accompaniment,
Timing and rhythm,
28 popular songs to play, including...
I Left My Heart In San Francisco... Georgia On My Mind... Annie's Song.

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